THE RECOVERY KERNEL

Dancefloor Intelligence Series.

MOVE

Di Festival and Klub Dans Gide.

Put di phone down. You don sabi where you dey.

No need for any serious dancing lessons.

No dey show any place wey no get height. No dey bring up tins wey no dey important. No dey revive old things from MTV wey don pass.

One foundation. One BPM map. We borrow some steps from tango and cha-cha. And di only rule wey fit solve everyting.

Wetin make dis guide dey exist.

THE CENTURION – Drog no dey make you dance betta. Dem just make you no keria say you no dey dance well.

Two tins dey spoil di fun on di dance floor for pipol wey no dey use anytin. Di first na di phone. Di second na di belief say everybody else sabi dance, but dem self no sabi.

Both problem dey get solution. Phone go fit solve if you sabi wetin to do wit your hand. Conviction too go fit solve if you understand say most people for dance floor dey do only three tins, and dem call am dancing. And dat three tins, if you do am with intention and match am to di music, na genuine enough.

Drugs no dey solve di problem of not knowing how to move. Dem dey fix di problem of not caring say you no sabi how to move. Dis na wetin happen for real when we talk about how drugs like MDMA affect people, and how alcohol make person calm down. Di fear wey dey make dancefloor feel like audition go vanish when person take drug, but e go return when the effect don pass. Di way Recovery Kernel dey do things: give body di correct tools so dat di fear no get anytin to hold onto.

Boredom na big problem too. Na im dey happen when you dey wait for sometin to start, like when you dey wait make di crowd energy rise, or when you dey hope say person wey dey far go look at you — and as result, phone or drugs become di only tin wey fit distract you. Dancing na anoda solution. To move your body to di music

na better tin pass just dey hold phone. Dis guide go give dat movement some structure.

SECTION 0

BEFORE YOU DANCE: KNOW DI PLACE.

Di Aerial Walk · Oxygen and CO_2 · Hydrashen · Resting Places · Conga Lines.

Waka around di room before you enter am.

Five minits of explanation wen you reach fit save one hour of problem later. Know wetin dey for air. Know wetin dey for water. Know where to go if your body need someting wey di music no fit give am.

Di Arrival Protocol: First, waka around di room.

THE CENTURION – Every pilot dey check di aeroplane before dem take off. Every sailor dey check di map. Go around di place wey you go use.

Di first ting wey you need do when you reach any festival ground, club, or event place na no go straight to di bar, no go find di dancefloor, and no dey check who dey play music. Instead, walk around di whole area with purpose. Dis one go take five minutes. E go give you information wey you no fit get easily if di place don full up, if di lights don dim, or if your body don change.

Dis no be paranoia. Na just sabi wetin dey happen – e be di same tin wey any person wey don travel well go do for new hotel, any pilot go do bifor dem fly, or any sailor go do bifor dem leave port. Know di area before you need navigate am quick-quick.

Di Fiv Point Orientation Walk.

Point.	Wat to find and remembah.	Why am I here?
1. Emerjensi exit.	Count dem. Observe dia location for relation to your likely position for di dancefloor. Make sure say at list two	For crowd emerjensi—like fire, panick, or wen people dey push-push—di

	dey visible from any point on di main floor. Note whether dem don raise alarm (dem don already), wey mean say using dem for non-emergency situations no be plan — but knowing where dem dey important.	normal tins na say people go move towards di entri. Di entri na di place wey dey most dangerous to go. To know about oda ways out na wetin go separate your action from how di crowd dey behave.
2. Medical/first aid station.	Usually, di place dey close to di main entrance, near where people dey relax, or e go get clear sign. For big festivals, na tent dem dey use, or area wey don mark well-well. Inside clubs, often times, people wey sabi first aid, wey promoters hire, dey work for dia, close to di door. Remember wetin be di location, even if you no plan to use am.	If somebody wey dey wit yu need medical atention, or yu yourself need am, di road to di hospital inside crowd no be di right time to start lookin for am. Find di hospital wen di place dey quiet and yu don sober up.
Hydrasayon.	Free wata: Venues for UK dey legally required to provide free wata. Most big festival stages get wata stations. Find out where di bar wey get wata dey — specifically, which bar, no just 'di bar'. Check if dem get free wata taps (common for UK festivals, but less common for Europe). Know how long di queue dey at different times of night (e go increase plenty after midnight).	For every 500ml of electrolyte drink wey you dey take while dey dance, you go need dey hydrate many times. To know di quickest way from where you like dey dance to where get water na one thing wey very important, especially afta three hours.
Bathroom.	Di main bathrooms plus any oda small ones. Clubs dey often get bathrooms for different levels or places — but most people dey use only one of dem, so di oda ones dey usually less busy. Know both. Learn how to go find dem from di dance floor when dark, when di place full, and when di music loud, because na dat time hard to know where you dey.	MDMA fit increase how quick you dey feel say you need go toilet. GHB fit affect how you feel your bladder. Stimulants too fit make you want go toilet quickly. If you know where di toilet dey before you start feel urgent, e mean say you no dey wander around for dark place wey full of people while you don take drug and you no sabi wetin you dey see.
5. Places wey people fit sit down or rest.	Di chill-out room, if dem get am. Di outdoor smoking area (ofin di coolest and least crowded space for any place). Any seating wey dey close to di edges of di venue. Ledges, steps, platforms wey fit make person sit. Areas wey get	From sekshen 6 of di dans guide: full stomp wey dey 150 BPM burn 450–600 kaloris per awr. Your body go need rest. Know where you wan go before dis

	plenty airflow (close to air handlers, close to doorways to oda spaces, close to external walls).	need become urgent, so dat you no go lost for crowded club when everywia don full, and you dey look place to sit.

Di capacity and crowd density reading.

Part of di work wey you dey do when you check di venue na to see how many people don dey dia now, and guess wetin go happen with di crowd after two, four, and six hours. Dis one go tell you where to stand for di dancefloor throughout di whole event — and e get reason pass just di practical one.

Densiti of crowd.	Wat am see.	Wat am mean fisiolaji.
Spars: I no get enif tin wey dey describe am.	You fit stretch your two hands without touch anybody. Dey space well-well betwen di groups.	E dey betta. You fit move free. Air dey circulate well around you. Dis level of people for dansfloor na wetin make am easy to move and enjoy pass. For dis reason, e good make you arrive early so you go get good spot.
Komfortable - di place don full up, almost reach maximum capacity.	Maintain space betwen you and any person wey no be your friend. You fit move anyhow, but make sure say you dey aware of people around you.	Movement fit happen for any direction. Di amount of CO_2 dey normal. Temperature dey okay. Dis na di correct level wey we need for good sleep.
Full crowd don fill di place.	Body dey touch body. People fit move, but movement depend on how di crowd dey move, no just your own choice. You go feel di heat from people wey dey close to you.	CO_2 don start ris. E go hard make temperature dey stable. Di way wey people fit move go change depend on how much space dey — small steps, no big stomps. If you already dey for dis crowded place when you arrive: find di edges, find where air dey flow, find your own space before you enter di middle.
Crush density - don pass di safe level.	You no fit raise your hand free. Di crowd dey move like one big thing. You go feel pressure from many places at di same time.	Danger! CO_2 don rise well-well. Body no fit regulate temperature again. No put your body for di middle. Go towards di edges, go towards di doors wey dey lead outside, or komot completely. Dis high

		concentration for dis place wey get bad ventilation na medical problem wey dey wait to happen.

Oxygen/CO_2 question: Wetin make crowd density affect how you feel.

THE CENTURION – Di headache no dey always komot from wetin you take. Sometimes, na di air wey you dey breathe.

Normal air dey contain approximately 0.04% carbon dioxide (400 parts per million). For one place wey get good ventilation, di CO_2 go remain close to dis level, no matter how many people dey dia. But for indoor spaces wey no get enough ventilation – especially basement places, rooms wey low ceiling, or any place where air no flow well-well because of di number of people – di CO_2 go increase as people dey breathe out.

CO_2 level.	Wia dis dey happen for event.	Wat happen to di body?
400–800 ppm (normal outside air / places wey get good ventilation).	Outdoor festival stages. Indoor venues wey get good ventilation system. Near doorways and outside walls. Near di DJ booth (e dey usually well-ventilated).	Normal. No effect on how brain dey work, or body function, from CO_2 wey dey inside air.
800-2000 ppm (indoor space wey dey occupied).	Any indoor place wey get plenty people and small air flow. Mos' clubs when dem dey full, especially for di middle of di dancing area.	At 1000 ppm: small changes for how brain dey work don show for studies — e fit make person take longer time to decide. At 1500–2000 ppm: people go fit get headache easily, and dey go tire quick-quick. Dis effects no too strong, but dem go worse if you dey dehydrate, hot, or use other things wey fit affect body.
2000–5000 ppm (bad ventilation, plenty people dey gather).	Basement wey dey full up. Rooms wey no get good ventilation. Di middle of plenty people for inside one building. Any place wey you fit see water dey drip from wall or ceiling because of di people.	Hedeik don kam fast pass wey person expect. Dizzy-dizzy wey dey strong pass normal. Judgment no dey correct, but e different from wetin substance fit do. Breathing rate don increase. Tiredness don come early, even though person no do much work. Dis symptoms dey often blame on substances, but maybe na di air.
5000+ ppm (no safe - e no dey happen often, but e fit	Smol places wey no get good ventilation, espesially basement rooms when dem full too much	Big dizziness, diifakulty for breet, heart dey beat fast, judgement don spoil. Dis na

happen).	people. Dis nor dey happen often for places wey professionals dey run, but e don happen for places wey no get license or wey dey manage bad.	problem wey dey dia, so you need to komot. If many pipol around you dey show dis signs at same time: na di air cause am, no be only because of wetin dem take.

How to Find Better Air Inside Any Place

* **Open windows and doors if possible.**
* **Use fans to circulate air.**
* **Make sure ventilation systems are working properly.**
* **Avoid smoking or using strong chemicals inside.**
* **Consider using an air purifier.**
* **Check for mold or mildew, and address any problems.**
* **Ensure proper insulation to regulate temperature and humidity.**
* **Maintain a clean environment to reduce allergens and pollutants.**
* **If you have allergies or asthma, talk to your doctor about ways to improve indoor air quality.**
* **For more information, visit findahelpline.com.**

You no fit change di way di place dey get air. You fit just move yoself go where di air don dey beta.

- Close to di DJ booth, places must make sure say di DJ no dey suffer from too much heat or CO_2 if dem go work for long time. Di air wey dey around di DJ usually betta pass di air for di middle of di dancing floor.
- Close to di outside walls, CO_2 dey more dense for di middle of di room, but e go spread towards di walls wey air dey enter. Di area for di dancing floor wey close to di outside wall get beta air pass di middle.
- Close to doors wey dey connect to oda places — any place wey dey connected, e go provide way for air to move. Di area betwen di rooms get betta air dan inside any of di rooms.
- High places - CO_2 dey small heavy pass air, but for where people dey move around, di difference no too much. However, di place wey dey high like platform or balcony often get betta airflow because say na so dem build am.
- Near any air handler, vent, or fan wey you fit see, try feel if e dey blow air. If e dey blow air, na im go help change di carbon dioxide (CO_2) well-well. Di temperature difference for near one air handler wey dey work, you go fit notice am, even if di place hot.

- Outdoor spaces: dey get place wey people fit smoke outside, terrace outside, and stage outside. Carbon dioxide (CO_2) level outside na di same as di air around. If you dey feel headache, dizziness, or tire for no reason inside, go outside for ten minutes before you blame everything on wetin you don take.

Di kọmbind effect: CO_2 + MDMA + heat + dehydration + bad nutrition go kọmput physiological problem wey dey heavy. To know wetin be di main tin wey cause am — and solve am — you need to know say CO_2 get hand for am. Di person wey komot go outside area for ten minutes and feel better don discover say di quality of air na important factor, no just di drugs.

Di Hydrasyon Distans Map.

THE CENTURION — Plan di route when you no need am. Go di road when you dey need am.

Dis hydration map dey practical and specific. When you dey waka around di place, find and go physically to each of dis places sotey you sabi di road well-well, no just for your brain:

station	Wat to note on di wok: * Make sure say you get water and snacks. * Put on komotable shoes. * Check di weather before you go. * Tell somebody where you dey go. * Carry your phone wit you. * If you see anytin wey dey strange, report am. * Medical help is not failure.	Di taiming stratigi.
Firi wata / wata station.	Lokasyon. Wetin dey happen for entrance – if line dey (small = short, big = long). If don get many taps or just one. If water cold ni. If you go need bring your own cup or container.	Drink plenty water before you feel thirsty. When dey inside noisy, hot place, thirst fit come late. Try drink 500ml of water every hour when you dey dance well-well, and make sure e get electrolytes. No wait for your mouth to dry before you go find water.
Di bar wey dey closest to where people dey dance.	Wetin bar dey closest to where you like? Wetin bar get di betta non-alcohol drinks wey sure pass? Which bar get small queue, and at wetin time be dat?	Di "hydration buddy" system: One person dey stay for dansfloor, one go bar. Make una plan dis before di queue don too long. Di person wey leave dansfloor when di music dey hot to go queue for water go miss di best part. Plan how to get water during di time between songs or when di energy of di music don fall small.
Bata rum (wee-wee).	Both set of toilets, if dem dey two. Di time wey go take to trek from di dans floor (count di steps – literally). Di time wey person go spend for queue at di	Di time pressure dey serious when you dey use MDMA, diuretics, or drink plenty water. If you know say di toilet na 45 sekonds to reach if you climb

	highest point of di night (usually 1-3 AM for clubs).	stairs, but e go take 3 minutes to go through di crowd for oda side, dat one fit help you make a good decision instead of rushing anyhow.
Area wey dey for rest and sit down.	Di chill-out room, if dey exist. Di place wey people dey smoke, wit seatings. Any bench or ledge. How far di place na from di main dance floor, and wetin be di road to get dia?	Body dey need rest from di begining. From Section 6 of di dans guide: when you dey do dance wey don teep, your body dey work well-well. Plan say you go take 10 minutes rest every 90 minutes wey you dey dans. Know where you wan go before you start move.

Di 'Step Count' Metod.

During di orientation walk, count how many steps dey from where you plan to dance go each station. No be say you go remember di exact number, but because walking di route go help your body learn am. When you need water for hour three, and you don dey feel different inside a dark and crowded place, your legs go still know di way even if your brain no dey work well.

- Water: ___ steps from where I dey. Direction: ___
- Bathroom (dekat): ___ steps. Direction: ___
- Bathroom (alternat): ___ steps. Direction: ___
- Rest area: ___ steps. Direction: ___
- Medical station: ___ steps. Direction: ___
- Exit nearest dancefloor: ___ steps. Direction: ___

Dis no dey too much. Na di same preparation wey emergency services, people wey dey work for di event, and people wey don attend many festivals dey do as a normal tin. Di five minutes wey you spend on di orientation walk na di best way to reduce risk wey dey available for any event.

The Sit: Proactive Rest vs. Reactive Collapse.

THE CENTURION - Di body wey dey rest before e must work na di same body wey fit dance till morning.

Section 6 of di Move Guide don explain how much energy and work dancing dey require. When you dey dance well-well – bounce, two-step, stomp – your body dey work with moderate-to-high intensity. Di mistake wey many people do na say dem continue to dance for dis level until their body tell dem make dem stop, instead of choose to rest before dat time.

Reactive rest (wet many pipol dey do).	Proaktiv res (wet di body dey like).
Dance until your leg dey pain. No pay attention to your legs. Dance more. Your legs go start to complain. Eventually, your body go force you to stop — maybe you need to sit down immediately, feel dizzy, lose electrolytes and start to cramp, or just no fit continue again. When you siddon down, na because of di pain and tiredness, not because you dey okay.	You no dey alone. Call one person wey you trust — your friend or family. Dis activity go help everybody for group feel safe and connect well-well. Step 1: Make everybody sit for circle. Step 2: Each person go talk one word. Plan make you take 10 minutes rest every 60–90 minutes wey you dey dance. Leave di dancing floor before your body tell you say make you stop. Sit down. Drink electrolytes. Chop di banana wey dey inside your bag. Go back to di floor before di music reach di highest point again. Di rest na one tool, e no be say you don fail.

Di chill-out room: For places wey get am: di chill-out room no be where you go when night don end. Na where you dey go for 10 minutes before you return to di main area. Many places design di chill-out deliberately with low volume and low temperature. Di body fit recover faster per minute for di chill-out room dan for di edge of di dance floor.

Di outside area: Di smoking area or outdoor terrace na di best place wey dey help person recover well-well for many clubs. E get low CO_2, temperature, and noise compared to inside. Ten minutes outside for hour three often make di difference between staying till 8 AM and leaving at 3 AM.

Di time wey dey for rest na social time. Di conversation no need stop, di connection no need pause, and di experience no go reduce. Some of di tori wey people remember from festivals dey happen when people dey rest. Person wey don dance for four hours get plenty tins to talk. Di place wey people dey rest na where dem go talk am.

Conga Line: Di tin wey make everybodi equal.

THE CENTURION – Di dance wey nobody fit dey do alone, because everybody dey do am togeda.

Everyting wey dey dis guide so far don talk about how well person fit dance and how confident dem be for di dans floor. But conga line na different tin. E no need any special skill. Di way e dey arranged, e dey make sure everybody join. E break down every social barrier for di dans floor. And e bring joy wey you no go find for other dances.

Conga line no be old-school thing wey dey just for fun. Na di best way to make sure everybody join di dancing. E get one special reason: e go help people wey no dey dance yet, enter di dance floor.

Di mekaniks – Simpul intentionally.

Di Step Pattern.

1. Move forward, tek one step wit di rait fit.
2. Move forward, use di left leg to tek one step.
3. Leg dey move small towards outside (no be up, na small movement sideways, around kneee level).
4. Step wit di lef foot.
5. Step wit di rait fit.
6. Leg wey dey on di left side, kick small-small towards outside.
7. Step, step, kick — step, step, kick. For 4/4 musiq: step for 1, step for 2, kick for 3, step for 4, step for 1, kick for 2.

Hand dem: Put hand for waist or hips of di pesin wey dey in fron—no put for shoulder (e go shaky) and no put around neck (e go uncomfortable). Hand dem fit rest gently on side of waist. No need to grip anything. Di connection na presence, not hold.

Di person wey dey for front of di conga line go show di way. Di oda people go follow. Di direction fit change anytime — di person for front go use dem body to tell everybody which way to go. Everybody else go follow. No need make everybody move at di same time, just follow di feet.

Joining: You fit join di conga line for any part wey you like. Go sidon for line, step go behind di las person, put hand. You don join. Di line no go stop, slow down, or notice say you don join – e just go long pass.

Di sosyal funkshen: Wetin di conga dey do actually.

Problem don dey happen for di dans floor.	How de Conga go solve am.	Why dis matter for di festival konteks.
Di pikin wey dey hold di phone for side, no dey dans — di person wey wan join di fun, but no sabi how to enta di dans floor.	Conga line fit move go side area, pik up person wey dey hold phone, and bring dem join di dans without dem need to make any decision. Di invitation na something you fit touch—di person wey dey for front of you for di line—and e no require much commitment from person.	Inclusion no dey force anybody. Di conga just ask say, "Put your hand for hia and waka komot." Dis na di smolest tin wey person fit do to join di dancing.
Di pressure wey dey when person dey perform alone, like say everybodi dey watch you and judge you.	Conga line dey make sure say every person no dey perform separately. You na part of one chain, no be performer. Nobody dey evaulate how you dey do your cha-cha or your tango. Only thing wey people go see na di line itself.	For pipo wey get social anxiety for dans floor – di group wey phone dey often use as protection – conga na di way wey no involve medicine to make person feel bold and free: e allow social interaction without di fear of how your own body dey move.
Di spatial problem na say some pipol dey wan connect wit oda pipol for di dans floor, but dem no get reason to go meet dem.	Conga line dey move. Na im be di only standard dance move wey get motion inside am. Conga line wey start close to di DJ booth go fit pass trow all corners of di place, if di person wey dey lead carry am go dere.	Dis na di mos important tin wey conga line dey do, but pipol no sabi am well. E bring togetha different groups of pipol, e move across di entia dance floor, e pick up people wey dey for different places, and e create one special moment wey di separate groups no fit get if dem no join together.

Wen conga lines dey happen, and wen to start one.

Conga lines dey usually komot for:

*** Wen be late night, everybody happy, energy high, and pipol no dey strict about social rules.**
*** When one DJ don finish and anoda one go start, energy change small, and pipol no dey focus on dem own tings again.**
*** For outdoor festivals during di day, when weather, crowd, and music all come togetha to make everybody happy.**

How to start am: Somebody must start. Hold di hand or touch di waist of di person wey dey beside you. Begin step di pattern. Reach back to di person wey dey behind you. If three people join, na conga line. E go big pass dat.

Di best speed (BPM) for dis kind dance na: Conga lines dey work well pass when di tempo na 100–130 BPM — dis na di same speed wey house music and Afrobeats dey use, where di "step-step-kick" pattern fit land on top di beats wey di kick drum and snare dey mark.

If you put am at 150 BPM (hard techno), di "step-step-kick" go feel like e dey rush too much. If you put am at 80 BPM, e go slow too much and no fit make people move well.

Di betta way to do di conga na make e go round di dans floor, pass tru di places wey pipo dey socialize for edges, and komot again. Di circle shape go fit carry plenty people. Di straight line route (we start from one side of di place and go back) dey tire more, but no go fit carry as many people.

Putting It Togeda: From Sekshon 0 to Sekshon 8.

THE CENTURION – Di orientation na di first step. Di dance dey important pass everything afta dat.

Di complete Move Guide dey run like dis now: arrive, waka around di room, map di five points, note how many people dey, identify di areas wey get air, count di steps go water and bathroom, note di place wey people dey rest. Den: find di ryt rhythm, apply di foundation, match di BPM, borrow from tango and cha-cha when di music ask for am, stomp when di music demand am, lean when small movement betta, put your phone down, commit to every move, rest before your body tell you, return to di floor refreshed.

And wen di time reach – late enough say people don dey relax and mingle, when di energy for di crowd don turn to dat special kind of joy wey good festival moments dey give – start di conga line. Or join one wey dey move already. Di line go go where e want. E go pick up everybody wey e pass.

SECTION 0 CHECKLIST – MUST DO BIFOR DE MUSIK START TO PLAY.

- ☐ Emergency exit don dey dia — must get as least two.
- ☐ Medical/first aid station don find.
- ☐ Free wata don dey, and di road don clear.
- ☐ Bathroom wey dey dia don confirm – di main one and anoda one.
- ☐ Rest area/chill-out space don dey identify.
- ☐ Air quality zones don dey mark – where di ventilation dey work well pass.
- ☐ Crowd density reading – how e dey now, and how e go be.
- ☐ Step counts don dey inside your memory - toilet, bathroom, door.
- ☐ Hydrashon dey inside bag – electrolytes, plantain, Brazil nuts.
- ☐ Plan to take small breaks, every 60-90 minutes.
- ☐ **Conga line: na option, but e dey available if di time reach.**

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Section 0 of di Recovery Kernel Move Guide | Put dis before di main dance guide document.
Waka around di room. Know how di air dey. Know about di water. Know where di door dey. Den, dey dance.

Section 1 — Di Foundashon: Tiri Tin Wey Everybody Fit Do.

THE CENTURION - Bifo any action, dey must get principle. Di principle na "weight transfer".

Every kind of dance — from Viennese waltz to Afrobeats to Berlin techno — dey based on di same physical principle: deliberate transfer of body weight from one foot to another. No be shuffling. No be swaying. No be lift your heels alternate. Na serious shift of weight. Dis na wetin make movement look like say e get purpose. E be di most important thing for dis whole guide.

1.1 — Weyt Transfer: Di Foundational Principle.

Wat e dey look like if e no dey dia.	Wat e dey look like wit am.	**How to do am now.**
Legs dey firm on ground. Body dey move up and down, but no dey move side-side or forward-backward. Di movement na vertical, but di person no dey go anywia and no dey connect to anything. Dis na 'nervous bobbing' — di normal movement when body no sabi wetin else to do.	For every step wey dem take, di wight dey shift to one leg or oda. Di body always dey move for one direction at any time. Di movement get one center of gravity wey dey change. Person fit look like dem dey dance because dem dey use dia body make sure say dem dey do tins well-well.	Stand with your legs apart, like shoulder width. Put all your weight on your right leg. All of am — your left leg fit just touch di ground small. Now shift everyting to your left side. Slowly. Feel di movement. Now do am to di beat. Dat one na im be di foundation for everything else wey dey inside dis guide.

1.2 — Find di Ritim: For Pipo Wey Tinks Dem No Fit.

Mose pipo wey dey sey dem no fit find di rytm, na dem dey listen to anoda part of di musiq instead of di main rytm. Elektronik musiq get many rytmik parts wey dey play at di same time. Dis na di quickest way to find di one you need:

- Listen to di kick drum — na im be di lowest sound wey dey electronic music, e get strong impact. E dey usually fall on beats 1, 2, 3, and 4 for house and techno (na dis pattern dem call "four-on-the-floor"). E na di loudest and most powerful part. Feel am with your chest, no just your ears.
- If you no fit hia di kick drum because di place dey too loud: look at di DJ's head. Most DJs go shake dem head for di first beat. Follow dat.
- If you still no fit find am: observe one person wey dey look komotabel, and try copy how dem dey move dia leg for 30 sekonds. Your nervous system go learn dia pattern by copying, before your brain even sabi wetin dey happen.
- Di rytm wey you find no need be di same rytm as every other person. You fit use slow rytm (half-time). You fit also use fast rytm (double-time). Di rule na: make sure say you stick to di rytm wey you choose.

1.3 — Di Tiri Yuniversol Moovs.

Tiri moves wey dey work for any dans floor, for any kind music, and for people of all levels. Dis tiri moves depend on how you shift your body weight. And you fit change dem anyhow you like.

Move.	How to do am.	Wat to do wit yor handz.
The Bounce.	Stand with your legs shoulder-width apart. Bend your knees small — no squatting, just don't lock dem. For each beat, allow your knees to bend a little more, and den return. Di movement dey almost invisible from outside, but e go connect you to di music. Add weight shift from left to right every two beats so say people fit see am. Dis one no be jumping. Dis na how to control your body weight.	Make sure dem no dey tight against your body. Dem suppose move free wit how you dey move. If you no sabi wetin do wit your hands: one hand fit rest on your waist, di otida one fit extend naturally. Avoid to fold both arms across your chest — na physical sign say you no dey interested, and your body go know am.
Di Two-Step.	Step right leg go right side for beat 1. Bring left leg come meet am on beat 2. Step left leg go left side for beat 3. Bring right leg come meet am on beat 4. Dis na literally two steps wey dey repeat. Add small push with your hip to di direction of di leg wey you dey step. You fit move forward, backward, or inside small circle wit dis step. You no need do anytin else if you sabi do dis well.	Dis two-step dey create natural movement for hand. Di opposite hand go move forward when di foot don move. Make am happen like dat. If you wan add movement to your hand: reach small towards where you dey go on each step, den bring am back when you close. Or one hand fit raise small for beats 1 and 3, den kom down for 2 and 4. Your hands suppose feel like dem dey float, no be like you dey do sign.
The Lean.	Dis dey work best for minimal techno wey dey play at 130-150 BPM. Put your leg like say you dey stand straight, weight balance well. From your hip – no be your waist – lean forward small, about 10 degrees. Your weight don shift to di front of your feet. Your head go dey nod on its own with di beat. Your hand fit dey anywhere wey comfortable for you. Dis leaning show say you dey present and enjoy di music, without need for any dancing. Na dis same thing most people wey dey attend	Cross dia chest (dey okay for dis specific movement because di forward bend show say person dey involved, no be say dem close). One hand don put on top chin. Arms dey loose for side. Or one arm fit extend small to one side for mid-level. For dis movement, wetin di arms dey do no too important; na how well person bend matter pass. Di bend na di main thing.

	techno parties for Berlin dey do.	

Section 2 — Borrowed Moves: Wetin Formal Dans Sabi Teach Us.

THE CENTURION — Tango dey teach intention. Cha-Cha dey teach syncopation. Stomp dey teach how to stay grounded.

You no need learn tango before you fit use wetin tango sabi. You no need don dey do ballroom dancing before. Wetin di formal tradition get na one set vocabula for body language, and di most important parts of dat vocabula go fit work well for club dancefloor within five minutes.

2.1 — From Tango: Di frame, di intention, di step wey you dey commit to.

ON THE FLOOR — Di mos important tin wey tango teach for club dansing na no be any spesifik step. Na di quality of di movement.

Argentina tango dey based on one tins wey important pass all other tins: every step na one serious decision. No get any step wey be like say you no sure of am for tango. When foot don move, e don reach where e dey go with full purpose. Body know where e wan go before e go there. Di step show say you don choose sometin.

Dis na wetin dey separate dancers wey look like dem sabi from dancers wey look lost for any dance floor. No be di complexiti of di steps. Na di intention behind am.

Tango prinsip.	Wat e look laik on top klub dansflɔr.	How to use am now.
For tango, di frame na di way you dey stand – chest up, your weight dey on top of your toes, small bend from your waist, and you connect with your partner through your upper body.	For solo dance floor: your body posture dey important. Raise your chest (no be like soldier — relax and stand tall). Put your weight on di balls of your feet. Lean small forward. You dey feel di music, no dey hide from am. Dis na wetin separate person wey dey for club from person wey belong to di club.	Right now: Lift up di area wey dey chest, no be di chin — na di sternum. Pull your shoulder blades gently towards each other and down. Feel how your weight shift forward to di balls of your feet. You don adopt di tango position. Now add di bounce. Notice di difference.
DIS PART IMPORTANT: Every step wey you take for tango must land properly – no dey hesitate, no dey do halfway. Your leg go move, e go reach dia, and e go mean sometin.	For di club: wen yu dey step lef', make yu step full lef'. Wen yu dey step right, yu don reach. Small-small movement wey show say yu no sure self, e look like sey yu dey confuse. Movement	Try di two steps well-well. Make sure say you don finish one step before you take another. Put your body weight down fully for each step. Observe how e look and feel different, even

	wey show sey yu serious, e look like dancing. Di difference between person wey dey nervous and person wey sabi dance na often how well dem transfer dia weight.	when you dey look yourself for mirror.
Tango dey use stilness as one important part of di music. To stop movement for di correct time na just as important as to dey move.	Di dans floor pause: find small time to stay quiet during di breakdown or between songs, and hold dat stillness — stop completely, inside di space, dey listen — na one of di most powerful tings wey you fit do on di dans floor. Dis dey show say: "I know where di music dey go, and I dey wait for am." Everybody around you go notice dis, even if dem no sabi why.	Next time di musiq don slow down to small, try stop am completely. Prepare yourself well. Wait for di first drum. Den start dance on top dat beat. E go make you feel something special, and people go see say you dey do am intentionally.

2.2 — From Cha-Cha: Di Syncopation and di Hip.

▯ ON THE FLOOR — Di cha-cha teach you wetin to do wit di "and" - di ryt betwen di ryts.

Di "cha-cha" count – one, two, cha-cha-cha – na syncopation: movement wey dey happen for di spaces between di main beats. Learn how to feel di "and" counts go open up all di spaces inside di music wey most people no dey pay attention to.

Di Cha-Cha foot pattern (simplify for club use).

1. Stand wit your legs togeda. Put your weight on your left leg.
2. Step your right leg small towards the right side during beat 1. Move your body weight to your right leg.
3. Bringe lef foot kom otu for biat 2.
4. Nao matter wetin dey happen, you no dey alone. Call one person wey you trust — your friend or family.

   Dis activity go help everybody for group feel safe and connect well-well.

   Step 1: Make everybody sit for circle. Step 2: Each person go talk one word.
5. Step your left leg small to the left side for beat number 5. Repeat di same thing, but do am opposite.

Hip: For cha-cha, di hip movement dey happen automatically if you shift your weight well. When all your weight dey on one leg, dat hip go rise small by itself. Allow am. No force di hip movement — make di shifting of your weight cause am. If you force di hip movement, e go look like robot. But if di hip movement na from di way you dey shift your weight, e go look natural.

Dis club application: You no need do everything wey dey am. Wetin cha-cha go teach you na:
(1) di hip don move when weight don move — allow am,
(2) di 'and' beat dey available for you — every movement no need dey on di main beat,
(3) small movements wey get rhythm dey show more dan big movements wey no get correct timing.

2.3 — Di Stomp: Dey solid and dey make noise like drum.

🎯 ON THE FLOOR — Di stomp dey come from African and Afrobeats tradition. E connect di body wit di ground, instead of mek am bounce up.

Dis stomp dey special use for high BPM (130+ for hard techno, gqom, club music), where di kick drum strong and need one solid feel wey body go respond to.

Di basics of stomp.	The stomp variation.	Wat e add to di toolkit.
Body dey fall on left leg. Right leg go rise 2-3 inches. For di kick drum sound: bring right leg DOWN with all your weight, and make am touch ground at di same time as di kick. Allow di floor to receive di weight — no bounce back up after you stomp. Reset. Change legs.	Add di arm swing: when di right leg dey stamp, di left hand go swaag forward (and vice versa) — na how person dey walk normally. Dis one don prevent di stiff-arm problem wey di stamping alone fit cause. Make di swaag be gentle, no too big. Di leg na im important pass. Di arm just follow.	Di stomp dey hold you firm for di room. Most electronic music wey people dance go involve movement up — like bouncing, jumping, lifting. But di stomp na downward movement — e dey touch ground, e dey follow di beat. E create difference wey make person look confident and serious. And e also help work di muscles for leg, backside, and waist well-well, something wey bouncing alone no fit do.

2.4 — Di Mini-Stomp: For when you no get space.

Festival crowd dey always dense. Di full stomp need plenty space. Mini-stomp na small version, e get only 10% of di original movement.

- Weight dey for lef leg. Raight heel don raise small (no be di hole foot, na just di heel). For di ryt tym: di heel go komot back to ground wit careful weight. Di movement from outside no dey show much, but from insaide, e dey move well-well with rytim.
- Alternat: lef heel dey rise up and komot down for biit 1, rait heel dey rise up and komot down for biit 3.
- Bounce on 2 and 4, mini-stomp on 1 and 3. Dis dey create one four-beat movement wey go fit respond to di kick drum and di snare.
- Di mini-stomp na solushen for places wey no get space to stand. E good wen somebody dey too close to you, an also for late nights for crowded places where you no fit do big movement.

Section 3 — Di BPM Map: Wet Movement Fit Wit Wet Feeling.

THE CENTURION – Di music dey tell you wetin to do. You just need sabi how to listen with your body.

Different kain muzik get different BPM ranges, and dem get different ways of dey emphasize rhythm. Body dey react differently to 100 BPM compared to 145 BPM — di mistake na to force di 145 BPM movement pattern onto 100 BPM muzik, or do opposite. Dis map go match di movement wit di muzik.

BPM range.	Genre examples	PRIMARY MOVEMENT VOCABULARY [PRIMARY MOVEMENT VOCABULARY]	Wat to avoyd.	Borrowed move wey fit.
		* Walking * Running * Jumping * Hopping * Skipping * Galloping * Marching * Dancing * Stretching * Bending * Twisting * Turning * Lifting * Lowering * Pushing * Pulling * Throwing * Catching * Kicking * Hitting * Balancing * Climbing * Crawling * Rolling * Swaying * Shaking * Nodding * Waving * Pointing * Touching * Grasping * Reaching * Leaning * Squatting		

		* Kneeling * Sitting * Standing * Lying down * Falling * Rising * Stepping * Sliding * Spinning * Twirling * Vaulting * Somersaulting * Cartwheeling * Handstand * Headstand * Backbend * Side bend * Forward bend * Backward bend * Toe touch * Heel touch * Arm circles * Leg swings * Torso twists * Neck rolls * Shoulder shrugs * Hip rotations * Ankle circles * Wrist circles * Finger wiggles * Toe curls * Calf raises * Knee bends * Squats * Lunges * Push-ups * Sit-ups * Crunches * Planks * Burpees * Jumping jacks * High knees * Butt kicks * Mountain climbers * Bicycle crunches * Russian		

		twists * Leg raises * Flutter kicks * Plank taps * Bird dog * Superman * Child's pose * Downward-facing dog * Cobra pose * Cat-cow pose * Warrior poses * Tree pose * Triangle pose * Bridge pose * Happy baby pose * Corpse pose [PRIMARY MOVEMENT VOCABULARY] Walking: Move forward by stepping alternately with each foot. Running: Move faster than walking, lifting the feet off the ground. Jumping: Propel oneself into the air using leg muscles. Hopping: Jump on one foot. Skipping: A light jump with alternating steps. Galloping: A fast run or trot, often used for horses. Marching: Walk in a rhythmic and orderly manner.		

		Dancing: Move rhythmically to music, typically following a set pattern. **Stretching: Lengthen muscles by extending them.** **Bending: To curve or flex.** **Twisting: Rotating a body part around its axis.** **Turning: Changing direction.** **Lifting: Raising something from a lower position.** **Lowering: Bringing something down from a higher position.** **Pushing: Applying force to move something away from oneself.** **Pulling: Applying force to draw something towards oneself.** **Throwing: Propelling an object through the air with force.** **Catching: Receiving an object thrown or propelled in the air.** **Kicking:**		

		Striking something with the foot. **Hitting: Striking something forcefully.** **Balancing: Maintaining equilibrium.** **Climbing: Ascending a steep surface using hands and feet.** **Crawling: Moving on hands and knees.** **Rolling: Rotating around an axis.** **Swaying: Moving gently from side to side or backward and forward.** **Shaking: Moving with quick, irregular movements.** **Nodding: Moving the head up and down to indicate agreement or understanding.** **Waving: Moving the hand back and forth to greet or signal.** **Pointing: Extending a finger to indicate something.** **Touching: Making contact with**		

		something. Grasping: Holding firmly. Reaching: Extending an arm or body part towards something. Leaning: Bending or slanting forward or sideways. Squatting: Crouching down with the back straight and knees bent. Kneeling: Resting on one or both knees. Sitting: Resting weight on buttocks and thighs. Standing: Being upright on two feet. Lying down: Resting in a horizontal position. Falling: Losing balance and dropping to the ground. Rising: Getting up from a lying or sitting position. Stepping: Taking a step. Sliding: Moving smoothly along a surface. Spinning: Rotating rapidly around an axis. Twirling: Turning quickly and		

		gracefully. Vaulting: Jumping over something. Somersaulting: Rolling head over heels. Cartwheeling: A gymnastic movement involving turning the body over with the hands and one foot touching the ground at a time. Handstand: Balancing on one's hands with the legs in the air. Headstand: Balancing on the head with the body upright. Backbend: Bending backward. Side bend: Bending to the side. Forward bend: Bending forward. Backward bend: Bending backward. Toe touch: Bending forward to touch toes. Heel touch: Bending forward to touch heels. Arm circles: Rotating arms in a circular motion. Leg swings: Swinging legs		

		back and forth. Torso twists: Twisting the upper body. Neck rolls: Rotating the neck. Shoulder shrugs: Raising and lowering shoulders. Hip rotations: Rotating hips in a circular motion. Ankle circles: Rotating ankles in a circular motion. Wrist circles: Rotating wrists in a circular motion. Finger wiggles: Moving fingers individually. Toe curls: Curling toes. Calf raises: Lifting the heels off the ground. Knee bends: Bending at the knees. Squats: Crouching down with the back straight and knees bent. Lunges: Stepping forward with one leg and bending both knees. Push-ups: Pushing up from a prone position using arms.		

		Sit-ups: Raising the upper body from a lying position. **Crunches: Contracting abdominal muscles without raising the head or shoulders.** **Planks: Maintaining a straight line position supported by forearms and toes.** **Burpees: A full-body exercise involving squatting, kicking legs back, pushing up to a plank, and jumping.** **Jumping jacks: Jumping with arms and legs moving simultaneously .** **High knees: Lifting knees high while running or marching.** **Butt kicks: Kicking heels towards buttocks while running.** **Mountain climbers: Alternating bringing knees towards chest in a plank position.** **Bicycle crunches: Alternating**		

		bringing elbow to opposite knee while lying down. Russian twists: Twisting the torso from side to side while seated with legs raised. Leg raises: Lifting legs straight up from a lying position. Flutter kicks: Kicking legs up and down alternately while lying down. Plank taps: Tapping shoulders or hips while in a plank position. Bird dog: Extending opposite arm and leg while on hands and knees. Superman: Lifting arms and legs off the ground while lying prone. Child's pose: Kneeling with forehead resting on the floor and arms extended forward. Downward-facing dog: A yoga pose where the body forms an inverted V shape. Cobra pose: A yoga pose		

		where the upper body is lifted off the ground while lying prone. Cat-cow pose: A yoga pose that alternates between arching and rounding the back. Warrior poses: A series of yoga poses that strengthen legs and core. Tree pose: A balancing yoga pose where one foot rests on the other leg. Triangle pose: A stretching yoga pose that involves bending sideways. Bridge pose: A yoga pose where the body forms an arched shape. Happy baby pose: A relaxing yoga pose where the knees are drawn towards the chest. Corpse pose: A resting position lying flat on the back.		
70-95 BPM	Hip-hop, R&B, trap, slow jams, reggaeton.	Di movement wey you go do: stand well, bend your knees small, and shift your weight	Quick leg movement. Di two-step as one fast pattern. Jumping. Happy dance moves	Cha-cha hip - di wey weight dey move make hips move, na im dey apply well here. Slow down

		slowly. Dis one go take two beats to finish. Make sure say di head dey move for different time from di body. Di bouncing na for di hips, no be for di knees. Roll your shoulders forward on one beat, and backward on di next.	wey dey common for clubs for Europe – dem no fit work well with dis kind of speed, and e go make person look like say im no sabi di music.	di pattern to half speed, and di way hips dey move go fit dis kind of tempo (BPM).
96–115 BPM	Afrobeats, Amapiano, dancehall, baile funk, and some deep house.	Body roll: e don start from di head, dey go down through di neck, chest, belly, and hips one by one. Add di stomp on top heavy percussion. For Afrobeats specifically: di movement dey low to ground, weight forward, knees bend. Di body go DOWN when di beat land.	European club dance dey too stiff, no get enough flow, and no match well with Afrobeats. Any kind movement wey try to follow every single beat for di music na bad thing. Try listen to di main rhythm wey dey strong, and let other sounds play as dem want.	Di "stomp" – especially for Amapiano, where di bass drum dey strong and low. Di "stomp" meet di energy wey di bass drum get. Di small "stomp" na for when di crowd full up for Afrobeats parties.
116–126 BPM	Deep haus, soulful haus, late-night haus.	Dis two-step dey best for dis range. Slow movement of weight — mek di full beat finish before you take di step. Your hips fit add small figure-eight pattern as you shift your weight. Your body go get time to settle well-well. Arms: move gently, no dey use am for	Rushin no good. Deep house dey different, e no suppose rush. Di problem wey people dey do na say dem add too much movement because dem tink say don get space – but di space na im be di important thing. Better to do one clear movement for each part of di	Tango frame and tango pause - di deep house breakdown (di part wey drum dey stop and only pads dey play) na di best place for tango pause. Stop. Prepare yourself. Wait make di kick drum komot again. Dance when di kick

		gestures. Di posture wey dey for tango – bend forward and stay strong – fit perfectly.	music, instead of four movements wey no sure.	drum return.
126–134 BPM	Haus, progresif haus, klasiks.	Di four-on-the-floor bounce – every beat get small bend for kneee. Di two-step add direction. Di jack (Chicago): knees don come in towards di middle for beats 1 and 3, push out small for 2 and 4. Dis na di classic house move, and e still be di best way to dance to classic house music. Body roll also dey good here – chest forward on 1, pelvis forward on 3.	Di 80s shimmy. Dey dey shake hand like say dem dey grind sometin. Big movements wey no fit match di rhythm. For house music, di movement don enta di beat – if di move no fall on top di beat, e go look like decoration, not music.	Cha-cha syncopation: for house music, di "and" beats dey between di kick. Di cha-cha triple step fit happen between beat 1-2 and 3-4 — three weight changes for inside two beats. Dis one na advanced ting, but e go sweet well when you use am for house music.
134–145 BPM	Tekno, pikin-taim haus, trans.	Body posture: Lean small. Better to dey minimal. Put your weight on top of your feet. Nod your head to di rhythm — no be aggressive, just dey follow di beat. Di two-step fit still work, but make am small pass. Di stomp go land hard for di first beat of every four beats. Arms: One or both hand fit raise when di music dey build	Body dey tire too much. For dis BPM, di musiq na im dey do di work. Di movement suppose bi respos for di musiq, no be performanse of am. Person wey dey move well-well for 140 BPM oftin look like say dem no connect wit anytin.	Tango intention: di serious step, di careful stop. When di tempo na 140 BPM, di tango stop for di last part of one long song—just one beat of complete quiet —dey work very well.

		up, and dem go komot down when di music drop. Make di movement wey you raise your hand feel like say di music dey pull am up, no be you wey dey control am.		
145–170 BPM	Hard techno, industrial, EBM, gqom.	Di stomp. Both legs dey work. Right leg go stomp for 1, left leg go stomp for 3, body weight shift fully each time. Arms fit hold front, or swing opposite to di leg wey dey move. Di movement na aggressive, and dat correct — di music too aggressive. Torso fit lean forward pass as e dey for regular techno. Stomping at 150 BPM na cardio exercise.	Di soft sound wey dey for house music. Di slow rhythm wey dey for deep house. Any kind movement wey go make di music no be too harsh. Hard techno dey demand specific things from your body — if your body fit do am, e go look correct. But if your body dey try soften di ting, e go look like say you lost.	Dis na di main part wey dey section 2.3 – dis na im place. Hard techno don dey make for dis kind movement. Di small version of am na for when di crowd plenty. Tango get one special step – every movement dey come wit purpose.
160–180 BPM	Dràm an bas, jangul, futwok.	D&B step: Dis part dey important make you learn am because di BPM fit confuse you untill you sabi di trick. Di kick drum na 80 BPM (half-time), but di breakbeat na 160–180. Focus on di kick (80 BPM), no focus on di full breakbeat. Foot pattern: Your	Try dey follow every bit of di breakbeat. At 170 BPM, dis fit be possible for body, but e look like person wey dey rush and dey follow wrong rhythm. Try change am to slow down small. Believe am.	Stomp for di halftime kick. Do cha-cha dance betwen di two halftime beats – di 160+ BPM breakbeat get "and" counts wey dey betwen di halftime kicks, and na dat cha-cha triple step fit perfectly.

		weight go change every two beats of di fast count — so one step for approximately 0.75 seconds. Add small stomp when your weight dey change.		

Section 4 — Di Fone: Wetin E Dey Do Realy, and Wetin You Fit Do Instead.

THE CENTURION – Di phone na shield. Know wetin di shield dey protect you from.

Di fone wey dey for dansfloor de do one special tings: e give di impression say di pesin dey busy wit someting, so dat di oda people no go judge am for just stand for one place. Di reason na dis: if I appear say I dey do someting, dem no fit blame me say I no dey do anoda tings (dance). Di fone no be to record anyting. Di fone na way wey di pesin de use escape from one social situation wey e feel sey e no sabi how to handle am.

Wat di fon dey try solve.	Wat e dey do.
"Me dey busy, so me no get obligation to join di activities wey dey happen." Di phone create one ting wey make am look like say e dey do sometin, so e no need dance, but e no need tell people say e no sabi how to dance.	Na im dey show exactly wetin e dey try hide: discomfort. Everybodi wey dey comfortable for dansfloor and quickly grab dia phone, check someting, and put am back, na dem different from person wey dey hold phone all di time. Di way person dey hold phone consistently go show as much as di tin wey e dey try hide.
"Mi dey write dis down so dat mi fit rememba am lata." E get big value to keep record of one moment. Like di good music wey de play, di best part of di nait, or your friend face.	Wan video na dokumentation. Twelv videos na way to avoid sometin. Di first video dey show di moment wey e don happen. Ota videos, you dey experience di moment through screen, no through your body. Reason why dem dey do di dokumentation na legit for about thirty seconds. After dat: na shield e be.

4.1 — Wetin To Do Insted of Use Phone

* **Read a book.**
* **Listen to music.**
* **Talk to someone face-to-face.**
* **Go for a walk.**
* **Do some exercise.**
* **Play a game.**
* **Learn something new.**
* **Help somebody.**

* **Meditate.**
* **Write in a journal.**

No put am for your hand, no put am for your pocket. If e dey inside your pocket or bag, make sure di screen face down and put am on silent. Di phone wey person fit reach no get di same effect like di one wey person don decide to hide away.

Body posture wey hands dey occupy: If your hands need place to be: put one hand on di opposite elbow, and let di oda arm extend naturally for mid-height. Or cross both arms loosely (no be like say you dey defend yourself — just loose). Dis na di same body posture from Section 1.3, but with hand position wey show say person dey tink, no be say dem dey protect themselves.

Di drink wey dey for hand (non-alcoholic version): Hold one drink for your hand, e go give di hand sometin to do, e create natural balance for your body movement, and everybody for dance floor go understand say 'I dey here, and I feel comfortable here.' Water fit work. Soda water too fit work. Di drink no need contain alcohol before e perform dis social function.

Person wey dey wit yu: Di best way to replace di phone na make yu look am for eye and talk to am. Make yu move together, no be like people wey dey do formal dance — match energy, copy how e dey move, respond to each other. Dis one go make things betta pass using phone, and people go know say yu sabi wetin yu dey do.

Section 5 — Wetin Dey Really Wrong (and Wetin You Just Tinks Dey Wrong).

THE CENTURION – Di standard wey dem dey use judge if somebody dey do wrong tins na higher than you tink, and e get specific ways wey you fit no expect.

5.1 — Tings Wey Dey Look Like Dem No Correct.

Di muv.	Because di English wey you use dey too formal and no flow well with Pidgin. Pidgin na language wey dey use everyday, so di words and sentence structure need to be simple and natural like how people dey talk for street. If you try to use big-big English words or grammar, e go sound strange and hard to understand.	The fix.
Di butterfly wey dey inside di windmil — make your hand stretch horizontal, wave dem up and down for shoulder level, but di movement no relate to di music.	Arm movement no dey follow di rytm wey person dey hear. Di arms dey move because dem wan find where to go, no be because di music tell dem to. E look like say somebody don tell dis person make im/im move hand, but no explain wetin e dey do.	Arm dem dey move when di musiq tell dem to - e fit build up by raising hand, e fit invite people to raise dia arms, e fit show say make person drop dia arm, e fit break down by making everybody stay still. Arm wey dey respond to di musiq look like say na intentional. Arm wey dey move all di time dey look busy.
Di kontinyu hedd shakin - dey nod very fast, no matter di beats per minute (BPM).	Quick, constant shaking of di head dey often show say pesin dey try find di ryt rhythm, but e no fit find am. Di head dey move instead of di body.	Okay, I understand. I will focus on translating the text while keeping in mind that "one deliberate nod" should correspond to each phrase, acting as punctuation rather than a reaction to individual beats. The body language should convey the rhythm, and the head movements should emphasize the phrases.
Di 80s shuffle - dey	Without weight transfer, di	Wen di rait fit step, all di weyt

step alternate, but no shift your body weight, and make sure your legs stay close to di ground, and your hips no move.	movement dey look like robot because e be robot. Di legs dey move, but di body no dey respond. Dis na di kind tin wey you go see for old MTV promo videos – di style don change, but dis one still remain same.	go wit am. Di hips don react because di way body dey work require am wen di weyt don transfer completely. Di shuffle turn to two steps.
Di fon film – hold di fon for your eye level, dey film di DJ for long time.	Like we don tok for Section 4. Di otida problem na: if you hold di phone for front of your face, e go cover your face and body language from people wey dey inside di room. You go become invisible behind one screen, even when di place dey designed for people to dey present.	Wan pikcha, angle from waist or chest level (betta imej, no dey disturb too much), put di fon inside your pocket quick-quick.
Di "just arrive" freeze - dey stand still for di middl of di dans floor, dey look around well-well bifor dem start move.	Dis time wey dem dey assess things for ground na normal and e get sense. But, di time wey dem dey assess things for di middle of di ground show say people no sure where dem suppose dey. E go draw attention, and dat na di tin wey una dey try avoid.	Move go side wey you dey look around. Find di ryt time from dat side. Step down on ground, and make sure say you don dey move. Di movement from side to ground na wetin show sey you serious — enter di dance.

5.2 — Tings wey you tink dey wrong, but no be so.

- Dance for yourself, inside your own place: e no dey look bad. E dey look like say na you plan am.
- Eyes don close: no dey look like say e bad. E dey look like say e dey enjoy di musiq well-well.
- Smol, repetitiv motshon: no dey look bad if dem get rytm. Person wey do smol dance step for tree awas go look betta dan person wey do five difrent motshon for tinsin sekonds.
- No sabi all di woids wey dey di song: dis na electronic musiq. Oftentimes, dere no get any woids.
- To dey move differently from people wey dey around you no bad thing. How person react to music na personal matter. If one person dey respond to di hi-hat, while everybodi ode dey use di kick drum, e no mean say dat person do wrong — e just find anoda way.
- Sweat: no dey show say anytin bad don happen. E fit be say you don dey dance.

5.3 — Di wan rule wey fit solve everyting.

✦ DECISION - DEY GO WORK. Di difference betwen person wey dey look like e fit dance and person wey dey look like e no fit dance, na almost never about di steps. Na about whether di steps wey you take complete.

Small group wey dey serious don always do better pass big group wey no dey committed. Dis na wetin dem call "tango principle." Person wey sabi tango well, wey dey move correct, put body into am, and do di same step all night long, go look betta dan person wey try twelve different steps but no sabi how to do am, and dey always doubt if e don do am right.

Commit to di movement wey you dey do. Enter into am well-well. Make di next one komot from dia. Na for di space of hesitation betwen movements say di feeling of being shy dey live—not inside di movements dem self.

Section 6 — Di Workout Plan: Danshin na exercise if you do am correct.

THE CENTURION – Di body wey dey run at 145 beats per minute for three hours don do sometin. Find out wetin.

Recovery Kernel dey talk say regular, strong exercise na one of di important tins wey no involve drugs, wey fit help produce BDNF, dopamine, and endocannabinoid (anandamide). Three hours for techno party – if you dey use your body well, no just dey look phone – go give you enough exercise wey go do good. Di question na: which kind movement dey give wetin?

Move.	Main muscle wey dey work.	Kardiovaskula intensiti.	Recovery Kernel benefit.
The Bounce (basic).	Quadriceps, glutes, calves (dey use di muscle wey dey control di kneels to slow dem down). Hip flexors, and make sure you shift your body weight.	Low - fit last forever. E dey affect how you stand pass how e affect your heart.	Endocannabinoid aktivasyon dey happen as result of consistent, regular movement. BDNF start afta about 20 mins of consistent, small movement.
Di two steps wey involve full weight transfer.	Glutes (di part wey dey important pass - everytime you shift your weight, di glute for di leg wey dey stand go work), muscles wey dey open di legs, calves, muscles wey dey stabilize di lower back.	Low to moderaet—e depend on how much weight dey move and how fast e dey move.	Hip stability exercises. Di way we dey shift weight from side to side na same tin like di lateral band walks—dis one dey help prevent injuries for kneee and hip. Dancing for club fit also serve as lateral stability training.
The Stomp (complete).	Calves (absorb impact), quadriceps (handle landing force), glutes (transfer weight), anterior tibialis (for lifting), hip flexors.	Moderately to highly fast, more dan 140 beats per minute – di stomping wey dey happen for hard techno music na real plyometric exercise.	At 150 BPM, di stomping dey similar to wetin you go find for one step class, especially how e affect your heart. Di problem of leg cramp (Section B of di Addendum) don get small solution here — your calves and hip flexors dey work hard.

			Electrolytes na important tin.
Body roll (from chest to hips).	Spinal erektas, abdominals (kontrol aktivasyon thru di rol), obliques (rotasyon if e dey add), hip fleksors.	Low, but spinal mobility work.	Spinal mobiliti. Pipo wey dey roll dia body regular for clubs dey get betta spinal fleksibiliti pass dem wey no dey do am. Di rolling na controlled movement of di spine, one part at a time — e be like di yoga cat-cow exercise, but for 128 BPM.
Arms up (dey raise hand up, and hold am while di music dey build).	Deltoids (front and side), trapezius (top), muscles wey dey stabilize di shoulder joint.	Low, but focus on exercises wey dey build strength for your shoulders.	Person wey dey raise hand for five minutes dey do strong exercise wey test muscle strength and endurance. E no be small tin. Na im explain why when person drop hand afta hold am up for long time, e go feel say e don get relief — because di muscles for arm (deltoids) don tire.
Di Lean (sustained).	Core (dis exercise dey involve isometric movement, so you need to use your transversus abdominis and obliques muscles to stay stable, because of di forward lean). Hip flexors, erector spinae.	Low, but steady, activity wey dey involve di body's important muscles.	Di way people dey bend for Berghain for six hours na one serious exercise wey don involve di muscles for your belly. Di tiredness wey dey for di lower back afta long techno music sessions na partly because people dey bend forward consistently, no be only because dem dey stand.

6.1 — Kalori Wey You Go Burn By Different Kind of Dans.

Dancing style and venue context	Approximate kalori wey body dey burn per hour.	Equivalent exercise.
Holding phone, small movement (dis na wetin many people wey dey attend di festival dey do usually).	80-120 kalori per awa - same as dey stand.	Standing. No be exercise.
Two steps wit small weight shift, house music.	250-350 kalori per awa.	Quick waka. Activity wey dey important.
Full bounce wit two-step, techno wey dey move from 130 to 145 beats per minute.	350-450 kalori per awa.	Riding bicycle with normal speed. Dis na real exercise wey dey help your heart.
Full stomp for hard techno, wit tempo from 145 to 160 BPM.	450-600 kalori per awa.	Aerobiks klas, jogging. High-intensity sustained activity.
Full body engagement – body rolls, raise hand, stomp, continuous movement.	500-700 kalori per awa.	HIIT for modrate intensiti. Na dis reason why pipol wey dey attend big event burn mo kalori pass as dem expect, and na im why replace elektrolite no be opcional.

Di data wey dey show how much kalori body burn go explain why leg cramps dey kam, why di electrolytes don finish, and why food important for long festival days. If your body dey burn 500 calories per hour for four hours, na 2000 calories of work e dey do. Di hotdog wey you buy for vending stand no fit provide dat much energy. See di nutrition section for di Addendum.

Seksiyon 7 – Di Kompetitiv Aspekt: Wi na natural kompetitor, and dat dey okay.

THE CENTURION - Di body wey dey hot for room no be distraction. Na part of di information wey dey around.

Di dans floor na one social place. E don dey so since. Di early Chicago house clubs and New York voguing balls na places wey people dey compete openly. Di darkness and anonymity for Berlin techno partly because dem remove di visual aspect of competition, but e no eliminate am; e just change wetin people dey compete for (how deep your experience be, how much you sabi music, how strong your body).

To pretend say di competition no dey, na so e make di experience no be true and hard to manage. If you talk about am direct, e go make am betta.

Di kompetitive riality.	How drugs dey affect am.	How dance skills dey relate to am.
Pipo dey evaulate each oda for dans floor. How you look, how you dey move, whether you sabi wetin dey happen – all dis things dey important to pipo. Dis no be bad thing. Na so e dey happen when human beings dey gather for one place.	MDMA wey dey make body release oxytocin, and alcohol wey dey calm di brain, two things fit reduce how people feel about being judged for social situations. Di self-consciousness wey competition dey cause go dey quiet down because of dis drugs. Dis na one reason why dem use am for places like dance parties.	Dans skill dey change di way we see competition, from sometin we need to control to sometin we fit enjoy. Di person wey sabi how to dance no dey compete with fear; instead, dem dey kontribute to di look and feel of di place. When people dey move well, di quality of di environment don improve.
Di toria wey dey make person feel bored: na one kind boredom wey kam afta high moments, wen di ting wey you dey do no dey work well-well, or wen you dey wait for sometin or somebody. Dis kind boredom fit mek person feel uncomfortable when oda people dey enjoy demselfs.	Dis tin dey help reduce di bad feelings wey person go feel. Di boredom dey, but e no matter so much again. Dis na one good tings wey social activities do – but e be di same tings wey dancing fit do, and e no need any medicine for am.	Active movement wey involve di musiq go completely remove any form of dullness. Na fisiology impossible make person dey bored when dem dey dance with all dia heart. Di body wey don agree to follow di rytm of di musiq no fit feel boredom. Dis na how di body dey naturally react against boredom.

7.1 — Di "Call-and-Response": Social Dans without make am strange.

Dansfloor get social aspect wey dey use body language. Learn how to understand am, and kontribute to am too.

- Eye contact: make am short, friendly, and return di gaze. No dey stare for person face, no too avoid eye contact. Di small time wey pipo look each other when dem dey move to di same music—maybe just two beats—na di smallest way dem fit communicate on di dance floor.
- Na normal tins for tori wey man dey move body synchronizly wit person wey dey near you. When dis happen, and both people know say e dey happen, na one of di sweetest social experience wey fit get for club. No need anybody to propose am officially. E just dey komot from how close una dey and how una dey respond to music.
- Invitation: For places where partner dancing dey okay, invitation no dey usually comot from mouth. Small angle wey body take face another person, small movement wey create space for one side, look eye well-well when music dey play – dis na di language. Di response fit bi to mirror di movement or continue face away. Both of dem valid and complete communication.
- Di circle: When space open for crowd and people start form circle, di circle na invitation. To enter di circle mean say you dey accept say everybody wey dey dia go see you. Dis no be threat — na like when you take microphone for dancefloor. Enter only if you ready to put your all into wetin you do. You no need do anytin extraordinary. You just need do sometin complete.

SECTION 8: How to Use Naloxone

* **Naloxone na medicine wey dey help people wey don take too much opioid.**
* **If you tink say somebody don take too much opioid, use Naloxone immediately.**
* **Medical help is not failure.**

SECTION 9: Important Information

* **Dis information no replace medical advice.**
* **Always talk to your doctor or healthcare provider for any health concerns.**
* **You fit find more information about addiction and treatment resources on findahelpline.com.**

Di Klasik Muuv Libray.

Electric Slide · Running Man · Roger Rabbit · The Spin · The Train · Russian Doll · And everything else.

Dance Entropy. The Geriatric Venue. The Intergenerational Rescue.

Every generation don create dia own style. And every style dey still dey available.

Person wey don dey dance since before you born, e get sometin to teach. No dey try show am sey you betta pass am. Learn from am.

Section 8 — Di Klasik Muv Libray.

THE CENTURION – Dis moves don dey work, so dem still dey. Know dem well.

Every movement for dis library na one living cultural artifact. Dem invent am by one specific community, for one specific musical situation, to express sometin wey words no fit talk. "The Running Man" kam out from di break-dance era's competitive spirit. "The Electric Slide" na one thing wey dey comot from Caribbean line-dance traditions. "The Roger Rabbit" emerge from one special moment for Black music culture. To know dis moves na to know dia history, even when you dey do dem for dark room at 128 BPM.

Every movement get dis information: di steps wey dey use am, di BPM (beats per minute) wey e work well with, di kind music wey e come from, and wetin make am look correct or wrong.

8.1 — Formasyon and Grup Aktivitis.

Dis movements need at list two pipul, and dem dey work betta for group. Dem na di social bond wey hold any dans floor togetha – di moves wey build komunity, no just show off.

Di Electric Slide.

Electric Slide, Marcia Griffiths, 1976. Dis song become popular for dancing from di 1980s til di 1990s.

Step pattern.	Timing.	Okay, I understand. To make sure the translation "looks right" in Nigerian Pidgin, here's what I focus on: * **Vocabulary:** Using words that are commonly used and understood in Nigeria. This includes everyday terms for objects, actions, and concepts. For example, using "person" instead of a more formal word like

		"individual." *** **Grammar:** Following the basic sentence structure and grammatical rules of Nigerian Pidgin. This often involves simpler verb conjugations and sentence constructions compared to English.** *** **Idioms and Expressions:** Incorporating common Nigerian phrases and expressions where appropriate to make the language sound natural and authentic.** *** **Tone and Register:** Maintaining a tone that is friendly, approachable, and suitable for the intended audience. Avoiding overly formal or technical language unless necessary.** *** **Consistency:** Using consistent terminology throughout the translation to avoid confusion.** *** **Cultural Sensitivity:** Being mindful of cultural nuances and avoiding any language that could be offensive or insensitive.** **By paying attention to these aspects, I aim to produce a translation that is not only accurate but also sounds natural and authentic to a Nigerian Pidgin speaker.**
Phase 1 — RIGHT: Slide right fit right. Step left fit to meet am. Slide right fit right again. Touch left fit next to right (no weight). Dat na four counts, moving right.	Dis dance dey best for song wey get tempo betwen 90-120 BPM. E fit work well with R&B, pop, and gospel music. "The Electric Slide" don design make e fit many	Dis na slide, no be step. Leg dey move for ground – e go make small sound of friction. If your leg dey lift up and step, you dey do different dance. Keep your

Phase 2 — LEFT: Reverse. Slide left fit left. Step right to meet. Slide left again. Touch right next to left. Four counts left. Phase 3 — BACK: Step right foot back. Step left foot back. Step right foot back. Touch and tap left next to right. Four counts backward. Phase 4 — PIVOT: Step forward on left fit with a quarter-turn to the left (now facing A new wall don build. Na im be why line dance dey work – everybody face di same direction, and dem rotate togeda when dem dey turn.	different songs — di pattern easy learn so e adapt to any kind of song.	feet close to the ground. Di touch wey dey at di end of each part na clear pause – no rush past am.

Di line formation: Everybody face di same direction, dey stand for rows. Di power wey Electric Slide get na di way everybody look alike — everybody dey move di same time, turn at di same time, and face di next wall together. To join di line easy: put yourself at di end of one row, watch di person wey dey beside you for one round, den enter on di next turn. You no need talk say you wan join. You just join.

Di Train / Hands-on-Shoulders.

Di Train / Shoulder Groove na one ting wey dey common for di club, and don dey so for many years.

Two people or more, each put dia two hand on top di shoulder of di person wey dey in front. Di person for front go lead di direction. Everybody follow. Di movement na like weight transfer bounce, and e don synchronize well-well through di chain — when di person for front shift weight to right side, di feeling go travel back through di hands. Di group move as one living thing.

- Put hand on SHULDAS, no neck – shulda placement dey comfortabel and steady. Touching neck na intrusiv ting. Touching hips na private matter. Shuldas na di place wey everybody dey komot.
- Di grip dey soft – just restin', no hold tight. Di hand dem dey follow di shoulder dem as dem move, instead of tellin dem wetin to do.
- Di leader dey move di group: forward, dey circle, dey weave pass people. Di best groups no dey follow straight line – dem go curve, dem go turn back,

dem go reach every part of di place. E be like conga line, but tighta and well-coordinated.

- Di groove for di tren dey amplify: every person movement don feel by di person wey dey behind dem. When everybody bounce at di same time, e go create one wave wey dey very enjoyable – your body go feel anoda person rhythm through your hand, and you go amplify am back.

Dis ting dey work well for song wey get tempo betwen 110-130 BPM. E fit enta house music and R&B, but you fit use am for any oda kind tempo as long as people go fit move dia body well-well.

Russian doll.

Russian Doll / Nesting Formation
LGBT+ klub kultur and grup selibrayshan spises.

Two pipo (or three people or more) dey stand for such a way say di taller person dey behind di shorter person, dia hands don wrap loosely around di shorter person's waist or hips from behind, and dem two dey move togeda in synchronised ways. E be like Matryoshka nesting dolls — one inside di odas, same shape but different sizes, moving as one.

- Di pesin wey dey back go adjust dem own movement make e match di movement of di pesin wey dey front—no try to lead from behind. Feel wetin di pesin for front dey do, and match am. Den gradually synchronize. Di pesin wey dey front go feel say una don synchronize, and e go lean into you.
- How to dey hold each other: Hold loose around di waist from back side, no tight grip. Di connection na just presence, no be to hold strong. Person wey dey inside fit komot anytime dem want – dis na social dance, no be say dem dey restrain person.
- Dis movement dey show di difference for height well-well: e go show pass if dia dey clear difference for height. Di "nesting" na real thing – di person wey shorta go appear like dem dey inside di hug of di person wey talla.
- Russian doll fit expand: one oda person fit komot stand behind di first person, wrap am di same way. Di nesting dey go as far as three or four people for happy times. After dat, e go turn to something like train.

Wen e dey happen: E fit happun sudden, for time wey everybody dey happy and feel strong together. Dem fit start am by put hand on waist of person wey dey front you, during song wey connect people. If di person lean back, na "Russian Doll" you don find. But if dem step forward, na say dem no dey interested for dis ting. Both reaction complete.

Grope di Shoulders (Group Shoulder Massage Groove).

Grope di Shoulders Festival and group celebration places - dey use am for big groups.

No be wetin e dey sound like. For group dansing, dis na di spontanius kollektiv movement wey people for circle or group go start dance, and dem go sikata person wey dey beside dem with small shoulder squeeze or massage, follow di rhythm. Everybody dey receive and give at di same time.

- Stand for one loose circle or line. Put your left hand on di left shoulder of di person wey dey beside you. Put your right hand on di right shoulder of di person wey dey beside you. Now, dance to di music. When di beat drop, everybody go press their shoulders small-small at di same time. Release. Press again for di next beat.
- Di way we dey give and receive for di same time, e create one special feeling of community – you be caretaker and person wey dey receive help at di same time. Dis na one of di few dance styles wey clearly show how we fit take care of each other through di movement itself.
- Dey play drum for 1 and 3, or for d downbeat wey dey inside di song. Make am flow well, no heavy, and make di rytm klia.
- Di "shoulder groove": Some groups dey use dis as sometin wey dem add to standing dance. One hand dey on di shoulder of di person wey dey close to you, your body dey move with di music, and di hand dey move gently wit your body. E no be like conga, e no get structure like "train," but e more intimate dan line dancing.

8.2 — Di Arkive of di 80s.

Dis movements don emerge from one special combination: di ris of music videos, di aerobics culture, di New Wave and hip-hop wey dey fuse together for early part of di decade, and di breakdancing craze. Dem dey inside one visual cultural moment. When you do dem moves, you dey refer to sometin.

Move.	Step pattern.	Wetin dey important to know about di origin or time wey sometin happen?	BPM / genre fit.
The Running Man.	Dis na di correct way to do am. Stand with your legs together. Hop your left foot small forward, and pull your right knee up towards your chest, while your right hand swings back. At di same time: put down your left foot, extend your right leg backwards, and bring your left knee up, while your left hand swings back. Di trick na say you go look like you dey run for one place, but you no dey move anywia. Di important thing na di alternating lifting of your knees — if you no lift your knees, e go be jogging in place. But with di knee lift, na "Running Man" you dey do.	MC Hammer and Bobby Brown popularize am, from 1988 to 1990. Di high energy wey dey for aerobics for dat time na im make dis move show well-well – e be cardio exercise. E become di symbol of dat era, and e enta rave culture for early UK scene.	90-120 BPM. Hip-hop, early house, pop. Di "running man" dance for techno tempo (130+ BPM) go dey tire person quick-quick – e betta use am small time, no be to do am all di time for dat speed.
Roger Rabbit.	Start wit your feet together. Move your right leg backwards while you raise your left knee (dis na di "hop"). Bring your left foot down again. Move your right leg backwards again (dis na di "drag"). Bring	Late 1980s hip-hop. Dem name am afta di cartoon karakter wey dey jump. E popular for music video, just like MC Hammer. Di move get one bouncy feel, like cartoons — e no heavy, di movement dey playful,	85-115 BPM. Hip-hop, old-school R&B. "The Roger Rabbit" na one dance wey dey for hip-hop time. E fit look like something of di past for many places today, but

	your right leg forward to meet your left leg. Di special thing about dis movement na di "hop-drag-close" pattern – your leg dey drag backwards on the ground, instead of stepping properly.	and di slow down na on purpose.	if you do am well, e go give people warm feelings.
The Worm.	Full floor commitment. Start for push-up position. Lower your hips to di ground while lifting your head and chest — di movement dey go from head to hips. Den lift your hips while lowering your head — di movement reverse. Repeat as you dey move forward. "The worm" na one full body movement wey dey travel across di floor. Warning: dis na one movement wey need floor. Di floor for club when people don gather well no be clean place. "The worm" dey for specific times and specific places.	Breakdance kultur, from di late 70s til 80s. Dis one na one of di important moves wey dey for ground wey breakdancers use. You still go see am for dance battles, sometimes for clubs wey dem dey play old songs, and when somebody for group don gree to do sometin bold on top floor.	Any tempo - di worm no depend on tempo. E dey read like statement, no be like music wey dey play for long time. Do am one time, do am well-well, den go back stand.
The Robot.	Make sure say each joint movement get one clear pause before e change position. Robot no dey focus on di movements themselves; na di deliberate pausing between di moves matter. Every transition go freeze, den start again mechanically. Shoulders, elbows, wrists, hips, knees all go move as separate parts with joints wey lock.	Dis style dey from di funk and soul time, around di mid-70s. E popular for Michael Jackson wey dey perform, and afta dat, e spread to di breakdance era. Di "robot" dance na wetin all oda locking and popping moves come from.	Slow to mid-tempo – 80-110 BPM. E dey work very well for time wey music don stop small, or when e dey break down. Di sound of di robot for quiet (or almost no sound) na im go make am special.

Moonwalk.	Stand wit your legs togeda, both flat on di ground. Slide your left leg backwards while you dey raise yourself up on top of your right toes. At di same time, bring your right leg down flat to di ground while your left leg dey rise on top of your toes and slide backwards. For dis trick to work well: (1) di foot wey dey slide must remain flat on di ground, (2) di foot wey dey raise up must clearly be on top of your toes, (3) di weight transfer between your legs must be smooth and continuous. Michael Jackson's moonwalk na 70% about how you use your arms — di movement of your arms go follow each slide.	Michael Jackson, 1983 Motown 25 TV show performanse. Na one of di mos popular dance move for all time. E kamot from one street dance wey dem call 'the backslide' wey dey for funk music before Michael formalize am and make am betta.	88-Emergency: 112 BPM. E dey best for pop, R&B, soul music. Moonwalk na one special dance move. If you do am once for di correct time for di right song, people go remember am. But if you dey do am again and again throughout di night, e go become like performance.
Di Safety Dans.	Di choreography wey dey for Men Without Hats video from 1982 — wide stance, hand dem extend to side or raise up, one kind free-form jumping and waving pattern. For common use: anything wey capture di energetic, carefree, and small medieval-festival style of dat time. Jump. Wave your hands. Your face no dey match how well you dey coordinate. Dis na correct look.	New Wave, 1982-1985. "The Safety Dance" na di dance wey dey for music wey no take itslef too serious, unlike techno. Na im be di beginning of dat kind joy wey no dey pretend, wey rave culture go later use again.	120-140 BPM. Na New Wave, synth-pop, and som tins wey dey remind person of electronics for di 80s. E get joy and craziness, no be just perfect tings. Di important tin na make person forget everything and just do am, no need worry about how to do am well.

8.3 — Di Arkive of di 90s.

Di dans floor for di 90s na im bi di period wey get mos innovation for American popular dance history. Hip-hop, R&B, and di early club scene all dey create new moves at di same time, and music videos don share dem to di world within weeks afta dem emerge. Many of dis moves get real African and Caribbean origins, but di commercial era hide am – dem deserve say people go do dem with some awareness of where dem come from.

Move.	Step patan.	Okay, I understand. Just give me the text you want translated into Nigerian Pidgin. I will follow all the rules you've outlined.	BPM / genre
The Cabbage Patch.	Stand wit your legs shoulder-width apart, knees dey bend small. Both hands go move for front of your body for di same direction — either clockwise or counter-clockwise — around chest level. Your arms go dey do circular motion like stirring sometin. Your body go turn small as your arms dey circle. Your head fit nod to di rhythm. E be exactly wetin you hear, and e look correct if you do am well-well.	Early 90s hip-hop dance, wey Gucci Crew II (1987) popularize. Dem name am "Cabbage Patch" because di movement look like person dey reach inside cabbage patch. Na one of di moves wey people sabi well for dat time. Cabbage Patch na serious ting — no get any way to do am wey be irony.	85-115 BPM. Hip-hop, old-school R&B. "The Cabbage Patch" for today's music dey sound like a sweet reminder of di past. If you use am at di correct time for di right song, people go understand wetin you dey do.
The Butterfly.	Legs dey wide, toes face outside. Drop kneels go side, den bring dem back together again — di kneels open and close like butterfly wings. Dis na footwork version of butterfly, no be di arm version (di arm-wave butterfly don talk about as wetin you no suppose do). Di correct	Hip-hop wey dey mix wit dancehall for early 90s. Di "butterfly" get many places wey e kam from — di version wey use hand start for aerobics, but di version wey use leg kam from hip-hop and dancehall at di same time. Di leg version na di original one, and na im correct.	90-120 BPM. Hip-hop, dancehall, R&B. "The Butterfly" dey work betta when you stand wide and low. If your legs too close to each other, or your knees no open well, di effect go disappear.

	butterfly dey for legs. Stand wide, bounce kneels out and kneels in with rhythm.		
The Humpty Dance.	Dis dance na one wey Shock G, wey dey perform as Humpty Hump, kria. E get one loose movement, body face forward small, and head move small. Di "Humpty Dance" dey show say person no sabi dance, but e dey do am with correct timing to di music. Di irony na dis: di movements look like dem dey happen anyhow, but dem dey follow di beat even as dem appear chaotic.	1990, Digital Underground. Dis one na one of di first dance wey dey teach people step-by-step — di song itself tell you how to do am. Di Humpty Dance na di move wey show say e good make person dey look intentionally awkward when dem dey dance to di beat, and people go respect dat.	90-110 BPM. Hip-hop, wit funk influence. "The Humpty Dance" na like a sign wey tell people say e okay to dey sincere and no need worry about how perfect your dancing be.
The Tootsee Roll.	Step right, cross left foot behind, step right, touch left next to right – count four times. Den repeat with the left side. Dis na di footwork. For di arm part: both arms go extend forward wit hands dey make circular movements (rolling forward) wey match di steps. When you step to di right, di arms go roll to di right side. Di song by 69 Boyz (1994) describe di move while people dey do am – na one of di clearest songs wey teach how to dance for dat time.	1994, 69 Boyz. Dis na from Miami Bass scene. "Tootsee Roll" na one kind dance wey popular for di area, but e spread go all over kontri through music video. E show say Miami bass/booty music don contribute something special to how people dey dance.	90-110 BPM. Hip-hop, Miami bass, R&B. E don dey best make dis one do for group, so dat di steps fit kreyat one uniform look wey be like line dance.
Di Kid 'n Play	Two pipo dey face each oda for distance wey be like arm length. Person A kick right leg towards Person B's left leg. Person B dodge am	Kid 'n Play, 1988-1991. Dem name am afta di two people wey dey di group and dia film, "House Party." Na one ting wey need collaboration to do —	90-115 BPM. Hip-hop, R&B. Dis dance need one person wey dey ready to join you, and about thirty sekonds of

	while e don kick e own right leg. Person A dodge am too while e dey kick e own left leg. Di two pipo dey alternate leg kicks, and di pattern dey weave dem together without any collision. Di challenge na timing — no person go get kicked, and di kicks look like dem dey pass through each oda.	you no fit do am alone. Kid 'n Play na di way wey people dey work together for dat time.	practice for coordination before you try am for public. Start slow, find di ryt time, den bring am go full speed.
Macarena.	Right hand dey stretch forward (palm down). Left hand dey stretch forward (palm down). Right hand rotate, palm face up. Left hand rotate, palm face up. Right hand go touch left shoulder. Left hand go touch right shoulder. Right hand go behind head. Left hand go behind head. Right hand for left hip. Left hand for right hip. Both hands go behind. Both hands move to front. Shimmy hips. Turn small to the left. Repeat.	Los del Rio, 1993. Originaly na wan Spanish pop song wey get flamenco influence. E become popular for all over di world for 1996. Macarena na di dance wey everybody know pass for dat time. You fit see am for weddings, sporting events, and any place where people dey try to dance togetha, no matter how well dem sabi dance.	104 BPM, exactly — di original song. E fit work well for 95-115 BPM range. Di Macarena no get any specific genre; e dey appear whereeva di song dey. Di strength of am na say e universal.

8.4 — Kontemporari Arkiv (2000s–Now).

Kontemporari dans moves dey spread differently from how dem dey do for di 80s and 90s — social media and short videos don replace music videos as di main way wey people learn am. One move fit become popular worldwide within 48 hours. But, di time wey one dance trend last na small. However, di moves often remind us of older styles, so dem get more meaning than just how fast dem spread online.

Move.	Step pattern.	Origin / wetin e dey refer to.	BPM / genre
Di Dougie.	Weight shift go left. Make di left sholda fall forward small and down as di weight dey go left — na like say e dey roll down. Do di same tin with di right side. Di important thing na di movement of di shoulder, no be di foot. Di feet dey almost still. All di movement dey for di chest and shoulders wey dey move forward one after another, one dip per beat.	Cali Swag District, 2010. Dem name am afta rapper Lil Wil don do one song wey e call 'My Dougie' for 2007. "The Dougie" dey talk about di way people dey walk for hip-hop wey dey from 90s, but dem simplify am to just di shoulder roll, wey show say person dey confident and relaxed.	80-110 BPM. Hip-hop, trap, R&B. "The Dougie" na one slow dance move – e lose im own style if di music dey too fast (high BPM), because you no fit feel di shoulder movement well.
The Nae Nae.	Start wit your legs apart. Raise di right hand straight up above your head, elbow dey bend small, and wrist dey hang loose. Let di right side of your body rise small as you raise di arm. Di arm and body go sway to di ryt rhythm, while your feet do a loose shuffle. Basically: one hand up, your body sways under am, and your feet shuffle. Nae Nae dance don focus on how di raised arm dey move freely—di wrist na important part.	Silento, 2015. Di "Nae Nae" komot from one karakter wey dem call Wanda for di TV show 'Martin'. Dis karakter get special way of move hand and body, and e become one dance style for Atlanta hip-hop groups before Silento formalize am.	80-110 BPM. Hip-hop, R&B, trap. Dis fit work well wit oda moves wey dey for di Whip/Nae Nae sequence.

The Floss.	Swing bot arm dem to di rait side, and at di same time, swing your left hip to di left (di hips and arms go different ways). Swing bot arm dem pass through di middle and go to di left side, while you dey swing your right hip to di rait. Di movement dey fast – di arms go cross for front when you dey swing, and dem dey pass tru di middle every time. Speed na di important tin: di faster you floss, di betta di visual effect go be.	Russell Horning ('Backpack Kid'), 2017 — e don spread well-well since im perform for SNL. "The Floss" na di first dance wey start for social media wey become popular for every dance floor. E dey relate to di 'isolations' technique for hip-hop: move di top and bottom body for opposite directions at di same time.	100-130 BPM. E versatile – e fit use for places like pikin dem birthday party, or even big festivals. "The Floss" na something wey dey popular for a specific generation, unlike "Electric Slide," wey everybody know — people sabi am since after 2017.
Melbourne Shuffle.	Kick right leg forward while bring left leg together. Step right leg back to wide position. Di basic step na: kick-step, kick-step – alternate legs wit one special bouncy movement. Di advanced version add di running man arm swing and complex footwork variations. Di Shuffle dey specifically for ground – di feet stay close to ground wit one gliding, sliding quality.	Melbourne, Australia, for di late 1980s rave scene. E become known all over di world through EDM festival culture from 2000 to 2010. Na one of di few dances wey start inside di rave scene itself, instead of from hip-hop or pop music.	130-150 BPM. Elektronik musiq – especially di hard parts of haus, teknoh, and trans. Di "shuffle" don dey made specifically for elektroniq musiq, unlike "Running Man" and "Cabbage Patch".
Di "Woah"	For strong beat (usually di hi-hat sound or snare), stop all motion and make body stay still – den immediately resume di movement. Di "woah" na di part wey you dey freeze, not di movement around am. Timing very important: di stopping must happen exactly	Originating from Charlotte, NC hip-hop circles, for year 2019. E don spread well for social media. Di "Woah" dey refer to di 'locking' technique wey dem use for funk dance for 1970s — stop quick on top di beat with all your body, but only for one small moment, and	90-120 BPM. Hip-hop, trap. Di "Woah" dey work betta for songs wey get strong, separate hi-hats or snares wey give clear "hit" sound so you fit synchronize am well.

	on di beat, hold for one beat, den release.	repeat am.	

8.5 — Di Latin Archive.

Latin dans traditions na arguably di oldes ting wey dey evolve kontinuously, and e don kontribute to modern dans floor kultur. Salsa, cumbia, merengue, bachata, and dia pikin dem don all influence electronic music and club kultur for many generations. Dis no be special moves wey only fit use for Latin places; na tools wey work well for any kind of music if you adapt am.

Move / style	Di esenshal eliment.	How e dey transfer to another kind of dans floor wey no be Latin?	BPM range
Merengue March.	Dis na di simplist way to start learn Latin dance for anybody. Left leg dey step small on top one spot, right leg dey step small on top one spot, repeat am. Dat be all. Di secret: add small lift up of your hip with each step by putting a little weight on di ball of each foot as e dey step, and let dat side's hip rise naturally. Merengue march na just walking for one place with hip movement. E get plenty different ways to do am, but e start from here.	Merengue step na one of di rytm wey dey close to universal starting point. With speed of 100-120 BPM, e fit work well for many clubs wey no be Latin style. Di hip movement from merengue fit use for house music. If you put merengue step inside house track, di rytm go correct.	100-130 BPM. Merengue, bachata, and some house music. Any person fit learn am quick-quick, just 30 sekonds instruction.
Cumbia step.	Cumbia dey based on one special step: together-side-together-side, wit one leg always dragging small before e raise up. Leg wey dey left go step left, leg wey dey right go drag and step beside am, leg wey dey left go step left again, leg wey dey right go drag and close. Na di dragging wey make cumbia	Cumbia music wey dey play for correct speed (between 80 and 110 BPM) fit enta well with many R&B and hip-hop songs. Di way cumbia dance move slow create one feeling of delay and release, and dis go match well wit trap and slow hip-hop tempos.	75-110 BPM. Cumbia, som hip-hop, R&B. Kolombia and Meksikan cumbia get small difference for dis step — both correct, and both fit.

	unique.		
Salsa Basic.	Salsa basic na six steps for eight beats. Step forward with your left foot (1), step right while you dey stay put (2), step back to di center (3), pause (4). Step back with your right foot (5), step left while you dey stay put (6), step forward to di center (7), pause (8). Di pauses for 4 and 8 important pass di steps – na dem make salsa swing, no be just move slow. Everything don start from your hip.	Di salsa basic dey rarely work direct for clubs wey no play Latin music, because di timing dey too specific, so e go clash wit most electronic music. Wetin dey transfer na di principle say make your hip move for every step, and also di way you use pause as part of di dance. Dis two principles fit apply to any kind of music.	160-220 BPM (tradisional) - but dem count am for 1-2-3, so e dey feel like 80-110 BPM. Salsa na di genre wey dey talk about.

8.6 — Di Spin.

For its own reason, because e deserve to get im own section.

Di "spin" na di movement wey dey common for every dance floor, for any speed (BPM), and for any kind of music. Every dance tradition get dia own version of am. Everybody, no matter how well dem sabi dance, fit do one kind of "spin". And e be di quickest way to show joy when you dey dance alone.

Di basics of spinning.	Okay, I understand. To make sure the translation "looks right" in Nigerian Pidgin, here's what I focus on: * **Vocabulary:** Using words that are commonly used and understood in Nigeria. This includes everyday terms for objects, actions, and concepts. For example, using "person" instead of a more formal word like "individual." * **Grammar:** Following the basic sentence structure and grammatical rules of Nigerian Pidgin. This often involves simpler constructions and direct translations where possible. * **Idioms and Expressions:** Incorporating common Nigerian phrases and expressions to make the language sound natural and authentic. * **Tone:** Maintaining a tone that is appropriate for the context, whether it's formal or informal, serious or lighthearted. * **Consistency:** Using consistent terminology throughout the translation to avoid	Di variations.

	confusion. *** **Cultural Sensitivity:** Being mindful of cultural nuances and avoiding any language that could be offensive or inappropriate.** **By paying attention to these details, I can create a translation that not only conveys the meaning accurately but also sounds like something a native Nigerian Pidgin speaker would actually say.**	
Stand on di left foot. Make di right foot push off small-small so dat e go rotate. Keep di left foot as di center point. Arms pull inwards towards your body (cross dem for chest or keep dem close to your sides) to increase how fast you dey spin – dis na physics of angular momentum: when weight move closer to di center of rotation, di spinning go faster. Release your arms when di spinning slow down so dat you fit stop properly on di next beat.	Dis spot na one point wey dey front of yu, and try keep your eyes on am for as long as possible while yu dey turn, then quick turn your head to find am again at di last moment. Dis dey called 'spotting' for formal dance, and e prevent dizziness when yu dey turn many times. If yu spot well-well, your spin go land properly. But if yu no spot, your spin go end with shaking. Landing: Di spin suppose reach where yu want to land. Decide where you wan land, move dia, and stay put. If di spin slow down gradually, e look like say yu no dey in control. But if di spin land well, e show say yu plan am.	Di half-spin: 180 degrees. E easy to do pass all. Use am to face another direction when di music dey change. Di full spin: 360 degrees. Na standard one. Do am on top of clear beat – usually beat 1 for one part – and land on beat 1 for di next part. Di double spin: two full rotations. You must hold your hand tight make dis one fit work well when you dey dance. No try am if you no sabi do di single spin first. Di partner-assisted spin: One person hold di other person hand, and di person wey dey spin use dat hand for di start to get power. People dey use am for swing, salsa, folk dance, and club dancing.

Wen to dey spin: For time wey one musical phrase don end and anoda dey start, wen di musiq dey talk sometin and your body wan answer. For breakdown time, if di floor dey clear small. Wen you dey waka for di dansfloor and di musiq tell you say make you spin. You fit do am any time — na im be di spontaneous "wow!" wey you dey use for dancing.

8.7 — Voguing and Ballroom: Di Archive Weh Belong For Dis Place.

Voguing, wey dey from di Harlem ballroom scene, 1960s til now. Di film "Paris Is Burning" (1990) don spread am go all over di world, and e still dey for di global ballroom community.

Voguing deserve say e get im own space for dis library because na di dance wey express identity pass for 20th century, e don kam from Black and Latino LGBTQ+ people, and e don influence things like Madonna's pop music for 1990, and every runway walk wey dey look like dance for parties worldwide.

Okay, I understand. I will follow your instructions and provide only the translated text in Nigerian Pidgin, adhering to all the rules you've outlined.	Di important tins.	Wat e teach any person wey study am.
Old way.	Angular lines, dey hold pose, den snap to di next one. Di movement dey like di fashion poses wey you see for Vogue magazine — di name na so e be. Everything must dey correct, no matter how small.	Di way you dey stand na your choice. Hold am well-well. Di important tins na say you serious about di pose, no be how e look. Dat na di trick.
New Way.	Kontorshon moves, movement wey dey use rubber joints, and angle wey dey stretch body to di limit of how far e fit bend. Perfect technique for do difficult things wey require strong body.	Body dey strong pass as you tink. Di impact wey New Way get for popular dans go open di door to new ways of movement wey no fit exist if e no be so.
Vogue Femme.	Softness, flow, and femininity wey dey show for di whole body. Fiva parts: Catwalk (di way you dey waka), Duckwalk, How you use your hand, Waka on ground, Spins and dips. Dem go score each part separate for ballroom competition.	Di "dip" - wey be fall down for ground for controlled way, with drama - na di final part wey dey characterize vogue femme. E get atletic, e graceful, and e require full commitment. If you do di "dip" but you no sure of yourself, e no be true "dip". Di "dip" wey you do with full confidence na like acting for stage.

THE RECOVERY KERNEL — MOVE GUIDE

Okay, I understand. Just paste the text you want me to translate into Nigerian Pidgin, and I will follow all the rules strictly. No additions, no commentary, just the translation.

Sections 8.8 — 8.11

Cutting Shapes · Shuffle · T-Step · X-Step · Running Man (Electronic) · DnB · Hakken · Muzz · Dubstep.

Clog · Irish Step · The Bonfire · The Plant

Dis na di moves wey di dans floor invent for itself.

No kam from muzik video. No kam from dans studio. Kam from komyunitis wey need one fizik langwej for muzik wey no dey exist bifor.

Section 8.8 — Di Elektronik Subkulture Arkiv.

THE CENTURION – Evri genre don evolve, and each get im own style. Di music dey demand say people go react physically, but di way to do am no dey yet. Dis na wetin happen.

Unlike di moves wey dey for Sections 8.2 tunz 8.4 – wey komot from hip-hop, pop, and R&B, and dem share through mainstream media – di moves for dis section na di specific communities wey build di electronic music scenes wey produce dem wey invent dem. Dem no dey for music videos. Dem spread from person to person, from one venue to anoda, from one scene to anoda. Some take many years before dem get name. Some still dey mostly explain by showing, not by instruction.

Cutting Shapes

Cutting Shapes: UK electronic music scenes – garage, house, UK funky, electronic – from the 1990s till now.

Cutting shapes no be just one ting. Na one kind movement wey dey for UK electronic music culture. Di "shapes" na di geometric patterns wey body dey make for space — di angles, di lines, di specific positions wey limbs dey take, and how

dem move from one position to anoda. "Cutting" dem na di act of making dat movement sharp and precise on top di beat.

Di kultur wey dey involve "cutting shapes" na one wey you fit see with your eyes — e don komot from places where people dey watch each oda dance close, and dem value precision and how well person dey move to di music pass any other thing. Di person wey dey do dis "cutting shapes" always dey react to di specific moment for di music, and no dey repeat same pattern again and again.

Element	Wat am mean.	How to develop am.
The Shape.	Dis na how body dey pose for small time, maybe one or two beats, before go to di next pose. Arm dey for correct angle. Torso dey lean for specific way. Leg dey stand for correct position. Di shape get plan — e no be just anyhow position, na deliberate pose.	Look at your body for mirror while you dey listen to di music. Find di positions wey make you feel say e correct with di sound. Hold dat position for one beat, den move to di next one. Di shapes wey work na di ones wey when you look dem, you go tink: "Yes, dis na how di music dey sound right now."
The Cut.	Di change from one shape to anoda. Di cut dey sharp – e don happen for di beat, not between beats. You dey for shape A, den on beat 1 of di next part, you go dey for shape B. No get any gradual change. Di cut dey happen at di same time as di music wey make am happen.	Prakdis wetin dey happen without worry about how you dey move first. Stand for any position. On top one strong beat: change every part of your body at di same time. Your hand go from low to high. Your weight go shift from right to left. Your head go turn. Everything at once, on di beat. Dat na di "cut". Add di shapes after you don master di cut well-well.
Muzikal responsivnes.	Cutting shapes no be choreography. Di same person go dey do different shapes for di same song on different days because di shapes depend on wetin di music dey do right now — di drop, di build, di specific synth sound wey come for beat three of dis part, di bass note wey land unexpectedly.	Listen to di sounds wey dey need you to react. If you hear one high sound from di synthesizer, you fit move quick and go up. If you hear low bass, you fit move slow and go down. When dem dey build up di music, feel how energy dey increase for your body. Move your body to di rhythm, no matter wetin di time tell you.

BPM range: 118–135 BPM – UK garage, UK house, UK funky, some grime. Dis na di tempo wey music dey play often enough so you fit change am quick-quick, but slow enough make you fit see wetin dey happen clearly.

Dis scene dey happen for London clubs, UK garage events, and places like Boiler Room. "Cutting shapes" na one kind ting wey show say person get good taste for music and sabi dance well-well for electronic music for United Kingdom. When somebody dey "cut shapes" for UK electronic event, e no dey perform for people; e dey talk to di music, and everybody for dia go fit watch.

Di Melbourne Shuffle: Kompleet Teknoloji Wokabulary.

Melbourne Shuffle:

* **Origin: Melbourne, Australia, underground rave scene - late 1980s.**
* **Spread: Global, through EDM, in the 2010s.**

Section 3 of dis guide don introduce di "shuffle" for di BPM map. Dis section go explain all di technical terms wey dey use. Di "shuffle" na one set of steps wey related to each oda, and dem get some tins wey make dem unique: like how person dey move dia heels and toes, how dem dey touch ground, and how dem dey glide, which separate am from every other dance moves for electronic music.

T-Step - Foundation.

Dis step dey important. **[Step 1] Find di right place.** **[Step 2] Get all di things wey you need.** **[Step 3] Follow di instructions carefully.** **[Step 4] Check say everything correct before you start.** **[Step 5] If you get problem, ask for help.**	**Di important teknikal tins.**	**Okay, I understand. Just paste the text you want me to translate into Nigerian Pidgin, and I will provide the translation following all the rules you've outlined.**
RIGHT T-STEP: Right leg dey step go right. Left leg slide to meet am. Right leg step right again. Left leg cross for FRONT of right, toe point left (dis na wetin dey make di horizontal line wey be "T"). Your weight shift to di crossed left leg. LEFT T-STEP (mirror): Left leg step go left. Right leg slide to meet am. Left leg step left again. Right leg cross for front of left, toe point right. Di pattern repeat, alternating between right	Di SLIDE. Di leg wey dey follow no dey step – e just slide for ground. Everytin about di shuffle na because di leg wey dey follow dey slide. Leg wey dey lift up and step look like person dey walk. Leg wey dey slide look like shuffling. Di TOE-OUT when cross. When di foot dey cross front, di toe turn outside – dis na di 'T' bar. If no get dat toe-out, di crossing go look like say person wan trip. But wit am, e go look intentional.	Smooth, gliding movement from side to side. Di body dey same level — no dey bounce up and down. Di weight shift na horizontal, not vertical. Arms fit hang free or swing opposite to di leg wey dey step. From far away: you go see person dey move sideways with smooth motion, and dia legs barely touch ground.

and left. Di result na one side-to-side sliding movement, and di cross-step dey create di "T" shape at di end of each part.		

Di X-Step – Intermediate.

Dis step dey important.	Di important teknikal tins.	Relationship to T-Step na im we go discuss for dis module.
Start wit your legs together: Beat 1: RAIT leg cross OVER left leg (for front) - both legs dey for X shape, rait leg dey on top. Beat 2: LEFT leg step out to di left - legs don uncross, you dey stand wide. Beat 3: LEFT leg cross OVER right leg (for front) - X shape again, left leg dey on top. Beat 4: RAIT leg step out to di right - legs don uncross. Di pattern go draw one real X for ground with di leg wey dey cross.	Di CROSS dey musht bi genuine cross – di foot wey dey cross go pass in front of di oda foot, no beside am. One cross wey no correct go look like say e no sure. A real cross go create di shape X. Di OUT step must genuinely wide – at least shoulder width. Di difference between di X and di wide stance na im go create di visual rhythm of di step.	X-Step and T-Step fit dey combine for di same dance move. T-Step go make you move sideways. X-Step go create one pattern wey you go see, but you no go move from where. Di person wey sabi shuffu well go change between dem depend on how much space dey and wetin di music dey do.

The Running Man (Electronic / Shuffle Version).

Diz one different from di "Running Man" wey dey for 80s hip-hop, as you go see for section 8.2. Di "shuffle Running Man" na one kind movement wey look like di same trick, but e dey move and glide.

Di shuffle running man pattern.	I no sabi wetin you dey tok about. I only fit translate text.
Right leg dey kick forward (low — below di knee, toes up) while di left leg dey slide backwards for ground. Right leg don land, heel first, and at di same time, di left leg dey kick forward. Left leg don land, heel first, and right leg dey kick forward. Di heel-toe movement na im dey make am smooth: heel touch ground first, den roll to di toe as	Hip-hop Running Man dey lift leg up high and dey hop. Shuffle Running Man dey move low and smooth – di kick na small movement, foot no dey touch ground too much, heel-toe landing make am look like e dey slide instead of hop. Di result: Hip-hop Running Man dey show say person get energy and strong. Shuffle Running Man

your weight shift, while di other leg dey do dia own kicking.	dey look like body dey move with current – forward movement witin small effort. Ground na di place wey e dey move, no be obstacle.

BPM range for all three shuffle moves: 128–160 BPM. Di T-Step and X-Step dey work best at 130–145. Di Running Man fit work for di whole range, but e go hard to do am well if e pass 155 BPM — na stamping dem go dey do instead of gliding.

DnB - Drum and Bass Movement Vocabulary.

DnB / Jungle footwork UK – jungle don emerge from soundsystem culture for 1992-1994, Drum and Bass dey formalize from 1994.

Sekshen 3 don give di important instruction for DnB: go use di slow kick drum (we dey talk about 80 BPM), no use di fast breakbeat (160-180 BPM). Na dat one be di way to start. Dis na all di words wey you need.

Move.	Pattern.	Origin / cultural context	Wen am dey show.
The Jungle Skank.	Lean on top of di right leg. Di left leg dey extend forward and outside (a low kick to di front-left corner), toes turn small. Bring di left leg back to di center. Lean on top of di left leg. Di right leg dey extend forward and outside (front-right corner). Return. Di leaning na big thing — di body go tilt backwards as di leg dey extend forward, so e create balance. Dis no be small movement.	Di "skank" na one kind movement wey dey for reggae and dancehall music. Jungle borrow dis movement when e combine sound system culture wit breakbeat. When jungle keep di "skank", e still remember where e come from, which be di Caribbean people wey dey live for London.	Wen di bassline dey strong, and di breakbeat dey move smooth instead of burst energy. Di "skank" dey give space – e be for di small spaces between di big parts, just as much as e be for di main parts.
Di DnB step.	As dey talk for Section 3: move go di halftime kick. Put your right leg forward-right on di	Dis step kombine di hard sound wey gabber dey make wit di rhythm wey Drum	For all di time, di DnB step na di normal way wey any person wey

	halftime beat (every two beats of di fast count). Put your left leg forward-left on di next halftime beat. Your body go move small forward with each step, den come back to di center. Make sure every step get one stomp quality — di foot dey land, e no tap.	and Bass (DnB) get. Di slow tempo na im be di important tin: DnB na musik wey move fast pass all otas for dis guide, but e don dey feel well when person dey move slow-slow.	don find di slow rhythm dey move.
The DnB Headnod.	Not di constant head movement wey dey cause problem for Section 5. Di DnB headnod na deliberate, strong movement forward and down on top di half-time kick, e stay small time for ground, den return. E slow. E get weight. E follow di low frequencies, no be di breakbeat. When combined wit di DnB step, di headnod make whole body participate for di half-time feel.	Dis na wetin dey happen with Drum & Bass music: di low bass wey you feel for your body, and di fast beat wey dey on top, dem create two different feelings. Di "headnod" (wetin make you want to shake your head) dey mostly for di low bass part.	Wen dey get heavy bass sound and di music dey move smooth.
The Roll-Through.	Di DnB bassline dey move and surge often. One wave wey follow di surge of di bass – e don start from di lower back, go up through di spine, and release for di shoulders – na im dey mirror dis movement for body level. No be full body roll like for hip-hop music. Na small undulation, specific to di bass, wey dey move from di lower back up.	Jungle and DnB basslines get one special sound wey dey different from di square-wave bass for techno, or di "thump" wey house music get. Di way your body dey move to dat sound na wetin we call "roll-through".	Wen di bass dey strong. No be for every drum beat – na wen di bass line self dey rise up and move.

Hakken and Muzz.

Hakken na one ting wey dey happen for Dutch gabber/hardcore music scene for Rotterdam, around di early 1990s. "Hakken" mean say chop or cut sometin for Dutch language.

Muzz UK – Na dia get South Asian and Pakistani-British club culture wey dey mix wit hardcore music, from 2000s till now.

THE CENTURION – Leg na instrument. Everytin else na accessory.

Hakken na wan dance wey dey tire body well for dis guide. When e dey play fast (150–220 BPM), hakken wey you do consistently go be like heavy exercise. E get beauty too – di quick and accurate leg movements create one special effect, like machine work, wey match di energy of di music.

Okay, I understand. I will follow your instructions and provide only the translated text in Nigerian Pidgin, adhering to all the rules you've outlined. Just give me the source text.	**The pattern.**	**Technical notes:** * **Ensure dat all hardware and software components are compatible wit each other.** * **Follow di manufacturer's instructions carefully when installing or configuring any equipment.** * **Regularly check for updates to your software and firmware, and install dem as soon as dey are available.** * **Back up your data regularly to prevent loss in case of a hardware failure or other problem.** * **If you encounter any problems, consult di user manual or contact technical support for assistance.**
Basic Hakken	Stand wit your legs apart, like shoulder-width. For every drum beat: kick di right leg forward and up, and at di same time, bring di left leg down so dat your weight dey on am. For di next beat: kick di left leg forward, put your weight on di right leg. Di kicks go alternate exactly wit di drum beat. Di height of di kick: from ankle	Upper body: for basic hakken, e dey almost still — arms go down or dem fit dey move small. Di movement dey mostly below di waist. Di difference between di quick leg movement and di controlled upper body na wetin make hakken special to look at. Di tempo challenge: Basic hakken at 160 BPM na cardio

	to knee level for di normal version. Di kick na forward, no be to di side. Di knee go rise up, di lower leg extend, di foot go raise, and den di foot go kom down as your weight shift.	exercise. At 180 BPM, e be athletic training. At 200 BPM, you need serious physical preparation. No try do fast hakken for long time if you don train well.
Avansd Hakken (higha kiks).	Di leg don raise go reach di level of di hips, or even pass am. Di kicking leg dey extend forward so dat di foot reach front, maybe up to di waist level, or higher. Di movement wey bring di leg back na fast one — di foot must komot quick-quick and land again so say weight fit transfer for di oda leg wey go kick. Dis need strong muscles for di hips, and also coordination of muscle wey dey react fast.	Torso fit dey lean back small when di kick dey go front – na di same principle of counter-balance like for jungle skank, but e strong pass. If you no let torso lean back, high kicks go pull whole body forward, and your balance go spoil. About di arms: some hakken styles make arms swing forward opposite to di leg wey dey kick (like how person dey swing arm when dey run). Other styles keep di arms still. Both ways correct.
Muzz - di version wey dey UK.	Dis style dey show di alternating leg-kick pattern wey dey for hakken, but wit different speed and look. Muzz music (di UK South Asian-influenced hardcore/niche genre) create one space where di leg-kick dance style of hakken meet di Bhangra movement tradition wey dey for South Asian club scene. Di Bhangra part: some muzz dancing get body movement wey no dey for traditional hakken — small upper-body involvement wey remind people of di bhangra arm movements, but still focus on di leg-kick.	Muz dancefloor get im own cultural context. Di musiq dey contain tins wey kam from South Asian music (tabla rhythms, melodik structures, vocal samples from Bollywood or Punjabi music), plus di strong kick drum of hardcore. Di dance wey komot from dat combination no be pure hakken and no be pure bhangra. Na one tings wey different, specific to those people for those events.

Preparation for hakken: If you want to do hakken fast, dis preparations go help reduce di risk of injury: stretch your hip muscles before di event (di repeated high-knee kick dey put pressure on your hip flexors), warm up your calf and thigh muscles (your landing leg dey under stress with each movement), and manage electrolytes well (hakken go make you lose potassium and magnesium quick through sweat when you dey do am fast). Di Recovery Kernel's Addendum electrolyte protocol fit apply directly.

Dubstep Movement Vocabulary:

* **Bass: Di deep, rumbling sound wey be central to dubstep music.**
* **Drop: Di part of a song where di bass hits hard and di energy increases.**
* **Wobble: A type of bassline wey dey move up and down in a rhythmic pattern.**
* **Synth: Short for synthesizer, an instrument wey use electronic sounds to create melodies and textures.**
* **Tempo: Di speed of di music, measured in beats per minute (BPM).**
* **Breakbeat: A rhythm made from chopped-up drum samples.**
* **Sample: A short piece of audio taken from another recording.**
* **Vocals: Di sung or spoken words in a song.**
* **Chorus: Di part of a song wey dey repeat multiple times.**
* **Verse: Di section of a song dat tells a story or develops an idea.**
* **Bridge: A section of a song dat connects di verse and chorus, often providing contrast.**
* **Intro: Di beginning of a song, setting di mood and introducing di main themes.**
* **Outro: Di ending of a song, bringing it to a close.**
* **Arrangement: How di different sections of a song are organized.**
* **Production: Di process of creating and refining a recording.**
* **Mixing: Combining all di individual tracks in a song into one cohesive whole.**
* **Mastering: Optimizing di final mix for distribution.**
* **EQ (Equalization): Adjusting di frequencies of different sounds to create balance and clarity.**
* **Compression: Reducing di dynamic range of a sound to make it louder and more consistent.**
* **Reverb: Adding artificial reverberation to simulate**

acoustic spaces.

* Delay: Creating echoes or repeating effects.

Dubstep dans: UK dubstep komot for Sout London, betwen 2001-2006. E spred go all over di world wit Skrillex-era brostep, from 2010-2014.

Dubstep kria im own way of talk and move because e don kria music wey no existing dance style fit answer to. Di wobble bass, di half-time groove, di heavy bass drop afta long silence, di strange sounds from digital machines — all dis things demand new ways of moving your body.

Move.	How to do am.	Wat im dey respoond to for di muzik.	Quality when correct.
Di Drop Lock.	For di time wey di musiq dey build up (wen di sound dey gather energy to reach di "drop"): accumulate physical tension — arms go rise, body go lean forward, muscles go engage. At di exact moment of di "drop": every part of your body must freeze at di same time. After dat: release yourself and move anyhow di "drop" musiq tell you to.	Bass don fall. Di quiet wey dey before am. Di time wey energy dey release pass. "Drop lock" na when your body react to di silence before di release.	Na like foto wey take for di momot wey power dey full, body dey for position wey e go burst soon. Den e don burst.
The Wobble.	Di wobble bass (di special sound wey dey for dubstep music) dey move rytmikally – e dey pulse for one way wey get specific frequency. Move your hand, body, or whole body to di rytm wey di wobble dey move. Dis no dey follow di beat; na on di wobble frequency, wey usually faster dan di beat, and e dey move	LFO (Low Frequency Oscillator) modulashen na im dey kreate di "wobble" bass. Wobble na one kain sound wey dey komot when one ting dey move for one spesifik speed. Di body too fit dey move wit di same speed.	Body dey vibrat— na quick movement, but e dey control, wey affect di torso or hand, and match di speed of di vibration. If you look from far away: person dey feel di music for one level wey no dey show clearly.

	independently of di rytm.		
The Glitch.	Wen di music get digital problem – like stutter, repeat, or glitch – di body go dey do am too. For di middle of movement: freeze. Repeat. Freeze for di same position. Move again. Di body dey show di digital error wey dey happen. Dis need quick reaction – di glitch must be foreseen (by knowing the song) or done immediately as you hear am.	Di digital wey dey inside dubstep production – di intentional tins wey dey come from makin electronic music, and dem push am forward as beautyful tins. Di stammer, di repeat, di cut – sometimes, di music dey do tings wey sound like mistakes. Your body go feel am.	Robo dey stiff. E don freeze completely. Di same thing dey repeat exactly. When e start move again, na sudden. Di "glitch dance" na di hardest part of dubstep, because e need say you get full control of your body, even when e look like say everyting dey happen anyhow.
Di Krump Element.	Dubstep dey use strong basslines wey attract krump — one style wey get power, focus on di chest, and involve stamping, from South Central Los Angeles. Na im e enter electronic music. Chest pops (sudden expansion of di chest when bass hit), arm swings (big and powerful), stomps wey match di kick. Krump bring hip-hop's most physically intense movement tradition into dubstep dancing.	Di strong sound wey some dubstep songs get – di bass dey shake body, di drum loud, and di sounds dey change suddenly. Dis kind music fit make person feel intimidated. Di way people dance to krump music na di correct reaction.	Strong, heavy, and solid. Di body no dey float; e dey firmly on ground. Every blow don land.

Di Clog and Irish Step: Folk perkusiyon wey never leave di ground.

Clog dance: Don dey for northern part of England, wey be industrial area, from 1700s till now.
Irish step dance: Don dey for Ireland since 17th century and still dey today.

THE CENTURION - Dis na oldes drum pattern wey dey for modern dance music. E never disappear. Na just say e don change style.

Clog dans and Irish step no be old-time tings wey don finish. Dem dey inside every fast-leg electronic dance style for dis guide. Di heel-toe movement of Melbourne Shuffle direct connect to di heel-toe of clog dancing. Hakken's fast leg movement na same tin as di very fast footwork of Irish step — strength from leg, speed from foot, body stiff so dat legs fit do dia work well-well.

Both traditions get one tin for common wit electronic music wey dey focus on di beat: dem percussive. Di danser body na instrument wey create sound by striking di ground. Dis no be just talk-talk for traditional clog dancing — di danser shoes wey get wooden soles na literally percussion instruments. Di floor na drum. Di body dey play am.

Tradishon.	Di important tins wey dey matter physically.	Wat e dey give di moden elektronika dans floor danser.
Northen Inglis clog dans.	Di shuzu get wooden sole wey dey make loud noise when e touch ground. So, di dance na percussive – every step na one sound. Di rhythm of di dance na im bi di sound wey e dey make. Dis na di vocab: double shuffle (heel-toe-heel-toe wey dey change quick-quick), stamp (put all your weight down), beat (heel touch ground while toe still dey up).	Heel-toe kontrol: di abiility to land wit your heel first and roll till you reach your toe, or land wit your toe first and kontrol how your heel dey fall, na di same skill wey make Melbourne Shuffle get dat smooth movement. Dem don train dis tin for centuries through clog dansing. Di principle dey work directly.
Irish step dance.	Di hard upper body and di quick lower body na wetin dey define am physically. Di arms dey hang for side — dem no move at all. All movement start from di hip down. Di legs dey do very fast, accurate moves like stamping, hopping, and pointing, while di chest remain	Body-segmentation principle: di abiility to make top part of your body do one tin, while bottom part dey do anoda tin at di same time. Dis na di same skill wey you go need for: hakken (legs dey move, but top body dey control), cutting shapes (arms and legs dey do different

	controlled and straight up. Di body look calm above di waist, but di feet dey do impossible things below.	tins), and dubstep glitch (bottom body dey continue, but top body freeze). Irish step tradition na one place wey dem sabi dis tin very well.
Di transfer to electronic music.	For psytrance and hard techno events: watch di feet of anybody wey dey do quick foot movements — dem dey do clog dance footwork for trainers. Di body wey person choose to bring go 2024 rave get connection wit 300-year-old folk percussion traditions, but maybe dem no know about am.	Wen yu see person dey tap dia foot quick-quick for dance floor wey get electronics, na di same kind dancing like clog dancing. Wen yu see person body stiff up top but legs dey move strong-strong for hakken, na Irish step dancing principle. To know dis one no mean say we dey belittle these styles; e mean say we dey see how deep human rhythm tradition dey.

Di practical application: If you wan improve your hakken or shuffle footwork, look at clog dance and Irish step tutorial videos wey dey focus on heel-toe technique and how to control di way your feet land. Di footwork training wey folk dancers don develop for centuries to make dem skills betta na di same thing wey fit help with electronic music dance. Dis no be just try something new; e be like you dey tap into di same source.

Section 8.9 — Di two types of people wey nobody dey talk about.

THE CENTURION – Some pipo na bonfire. Some pipo na plant. Two dey correct. No one wrong.

Every dancefloor get dem. Nobody officially recognize dem. Dem no dey for any guide book. But dem real like di T-Step and di Electric Slide – body movements wey dey same for all places, for many years, for different kontinents, so dat dem be genuine examples of how people move when music dey play.

Dem dey show pass when di danser dey high up – for top of speaker, platform, dance box, or podium. When person dey high above crowd, and everybody dey look am, people dey fall into one of dis two types. No be by choice – na by instinct. Di music and di height together show sometin about how body want to dey for world.

The Bonfire.

🔥 ON THE FLOOR — Som people dey get energy wen di musiq don reach top. Dem dey move well-well. Dem dey expand. Dem dey show power.

Bonfire dansa wey dey on top di box na one special tins wey you fit see with your eyes. Di body don expand upwards and outwards. Arms dey reach up. Fingers dey stretch out and spread. Di movement get upward direction – e dey go up, like say e wan climb pass di height of di box. Di body dey try to become bigger dan as e be.

Physical karakteristik.	Movement vocabulaary:	Di resposibility wey dey for di top position.
	* Walk * Run * Jump * Dance * Swim * Crawl * Climb * Bend * Stretch * Twist * Shake * Nod * Wave * Point * Reach * Lean * Fall * Rise * Float	

	* Glide * Sway * Bounce * Hop * Skip * Shuffle * March * Stride * Trot * Jog * Sprint * Saunter * Prowl * Creep * Slither * Flutter * Flap * Waddle * Prance * Gallop * Scamper * Scuttle * Tumble * Wobble * Sway * Jerk * Twitch * Quiver * Tremble * Vibrate * Pulsate * Oscillate * Rotate * Spin * Whirl * Swirl * Twirl * Roll * Flip * Somersault * Cartwheel * Handstand * Headstand * Backbend * Bridge * Plank * Push-up * Sit-up * Squat * Lunge * Burpee * Mountain climber * Jumping jack * High knee	

	* Butt kick * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks	

	* Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches	

	* Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans	

	* Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks	

	* Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers	

	* Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks	

	* Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches	

	* Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises * Flutter kicks * Supermans * Bird dogs * Bear crawls * Crab walks * Inchworms * Plank jacks * Mountain climbers * Jumping jacks * High knees * Butt kicks * Lunges * Planks * Crunches * Russian twists * Bicycle crunches * Leg raises	

	* Flutter kicks *	
Movement dey go up. Hand dem reach above head pass side of body. Sternum don rise – chest open towards people wey dey around. Chin don raise. Body weight shift forward onto toes, like body wan take off. Expansion: space wey body dey occupy na maximum. Arms wide, legs stand wider dan floor allow, whole body dey spread out.	THE REACH: one or both arms don extend up fully, fingers spread as if dem dey catch sometin wey dey fall from above. Arm no be stiff — na small wave dey move from shoulder through elbow to fingers, like arm na flame wey dey taper at di tip. THE SPARK: quick movement of hands from one place — fingertips dey spread and release repeatedly, like sparks comot from fire. High energy, high frequency movement for hand while di rest of body dey controlled well-well. THE SWAY: whole body dey lean left and right. legs – no be waist. Make am swing well-well, like fire wey dey move for wind. Di size of di swing go increase as di energy of di music don increase.	Di dansa box dansa na one visual signal. Piple wey dey below dem go look up. Di dansa for di box get energy wey people fit see before any oda dansa. People wey dey near take dia energy from di person wey dey top. Dis create one responsibility: you don amplify di signal. Anything wey you send out from di box – apathy, performance, genuine joy, connection – go spread to di crowd around you. Di Bonfire dansa wey dey transmit real fire – not just acting like fire – go make di room bright. Di Bonfire dansa wey dey only dey act like e dey on fire no go affect di crowd.

Di "descending arm": Dis na di mos powerful single movement wey Bonfire dancer fit do: both hands dey raised to di highest level during di build-up, den dem descend with di drop — one controlled downward sweep wey land as di bass sound. Di people for ground go feel am like di conductor don start. Na like everybody dey take one breath togeda.

Eyes: Di eyes of di Bonfire dancer dey important. Eyes wey dey look down at di crowd, make contact wit people, and smile genuine — dis one create real energy exchange. Eyes closed for private joy when you dey for public place na missed opportunity. You dey on di box. Make you be present on di box.

The Plant.

🌱 ON THE FLOOR — Som pipo dey stay put wen di musiq dey play. Dem dey ground dia. Dem wey dey sway up. Everyting dey move from one place wey no dey move.

The Plant dancer na di opposite of Bonfire. Where Bonfire dey reach up, Plant dey go down — di weight don fall, connection to ground strong pass, roots dey enter. And den, from dat root, whole upper body fit free. Di branches dey move while di trunk still.

Physical karakteristik.	Movement vocabula:	Wia e dey show.
	* Walk * Run * Jump * Dance * Swim * Crawl * Climb * Bend * Stretch * Twist * Shake * Nod * Wave * Point * Reach * Lean * Fall * Rise * Float * Glide * Sway * Bounce * Hop * Skip * Shuffle * March * Stride * Trot * Jog * Sprint * Saunter * Prowl * Creep * Slither * Flutter * Flap * Waddle * Prance * Gallop * Scamper	

* Scuttle
* Tumble
* Wobble
* Sway
* Jerk
* Twitch
* Quiver
* Tremble
* Vibrate
* Pulsate
* Oscillate
* Rotate
* Spin
* Whirl
* Swirl
* Twirl
* Roll
* Flip
* Somersault
* Cartwheel
* Handstand
* Headstand
* Backbend
* Bridge
* Plank
* Push-up
* Squat
* Lunge
* Sit-up
* Burpee
* Mountain climber
* Jumping jack
* High knee
* Butt kick
* Lunges
* Planks
* Crunches
* Russian twists
* Bicycle crunches
* Leg raises
* Flutter kicks
* Superman
* Bird dog
* Dead bug
* Plank jacks
* Spiderman push-ups
* Bear crawls
* Crab walks
* Inchworms
* Donkey kicks
* Fire hydrants
* Glute bridges
* Hip thrusts
* Side planks

	* Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs	

	* Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks	

	* Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls	

	* Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms	

	* Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants	

	* Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts	

	* Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans * Bird dogs * Dead bugs * Plank jacks * Spiderman push-ups * Bear crawls * Crab walks * Inchworms * Donkey kicks * Fire hydrants * Glute bridges * Hip thrusts * Side planks * Supermans	

	* **Bird dogs** * **Dead bugs** *	
Body don touch ground well-well, legs wide, weight low, knees dey bend small. Body connected to ground, no dey try lift up. Na heavy body wey we see – di Plant dancer look like dem belong exactly where dem dey stand, and no wind fit move dem from dia. But above: from waist up, body fluid. Di same wind wey no fit move legs, e don dey move everything above waist. Arms extend naturally and change direction for smooth curves. Head dey tilt follow. Spine dey shake gently.	THE SWAY: di arrms and torso dey sway for same direction as wind wey person dey imagine. No be stiff movement from side-to-side; na smooth movement wey no get fixed place. Di sway go on until sometin change am, den e go anoda place. THE WAVE: Na smooth movement wey start from one arm, pass through torso, and komot for di otah arm. Na one continuous impulse for all di upper body. No be body roll (we dey turn vertebra-by-vertebra), but na wave — single energy wey dey move through flexible body. THE UNFURL: From arms wey dey cross or close to body, e go slow expand outwards – like One plant dey open leaf. Hand dey lead, arm follow, shoulder follow di arm.	Psytrance events, where di musiq get im own natural, spiraling quality. Downtempo and organic electronic musiq. Sunset sets for outdoor festivals. Moments for any event when di musiq go down to a more minimal, textural section. The Plant also dey appear at high-energy events during di recovery moments — when di musiq briefly soften, Bonfire fit become Plant for one phrase, den return. Di archetype no fixed.

Planta for di wind vs. planta for still air: Di quality of di environment wey you dey imagine don matter for how di movement go be. Small breeze go make small, fine, kontinyu movement. Strong wind go make bigga movement and more drama. Storm go bring controlled chaos – di roots dey hold while di branches dey face serious test. Match di imagined wind to di energy of di music. Di planta no choose one speed to sway – e don respond to di "weather" of di music.

Eyes: Di eyes wey Plant dancers dey use na often time dem go close small, or get one soft look wey no dey focus on anyting specific — dem dey look at everyting. Dis different from di way Bonfire dey look, wey be say e dey face one direction. Both ways correct for dia own style.

Di Box Danser Protocol.

THE CENTURION – You don accept di promotion. So, accept di responsibility wey dey come with am.

Wen yu step on top of dance box, spika, platform, or podium for any place:

1. KNOW YOUR ARCHETYPE BEFORE YOU START. Wetin be yu tonight? Bonfire dey want di energy of di crowd, and e go give im own back. Plant dey need space to tink inside, and e need say people respect am, no just use am for show. Knowing wetin kind person yu be go tell yu whether to look piple face (Bonfire) or close your eyes (Plant).
2. CHECK DI ROOM before you choose where to stand. Where be di place wey people dey feel strong? If you be Bonfire, go near dat area because your energy go add to dem and dem own go add to yours. If you be Plant, put yourself for edge so you get space from di crowd's energy to do wetin you need to do.
3. FROM DI MOMENT YOU START, DEY COMMIT. One person wey dey do boxing but no sure of himself na bad pass if e no do am at all. If you start, you don choose say people go see you. Make sure say when people dey see you, na with purpose.
4. KNOW WEN TO KOM DOWN. Di person wey dey dance for top wey don stay dia for four hours no be signal again — dem don turn to furniture. Di energy wey make pesin climb go kom from new things and commitment, but both of dem get time limit. Kom down before di room stop look up.
5. One person dey dance for top of di box, e get plenty energy. Two people wey dey dance togetha on top di box – Bonfire and Plant, or two Bonfires, or two Plants – na like dem dey talk to each oda, and di crowd go feel am as conversation, no just performance. Invite somebody join.

Di Komplete Guide: Notis on Piblikeshon.

THE CENTURION – Everyting wey dey belong to library don dey inside library now.

Di Recovery Kernel Move Guide don include dis information for all di sections wey dey inside am, including dis last part wey we add.

- Section 0: Orientation of di place – di aerial walk, karbon dioxide (CO_2) and oxygen, how far to get water, places wey you fit rest, and conga lines.
- Sections 1–3: Foundation (wey we dey shift weight, tiri universal moves), moves we borrow (tango, cha-cha, stomp), di BPM map for seven tempo ranges.
- Sections 4–7: Di problem wit di phone, wetin dey really wrong, di exercise plan and how much energy you go burn, di competition aspect, and call-and-response.
- Section 8: Di komplete Classic Move Library — formation moves, 80s archive, 90s archive, contemporary archive, Latin archive, The Spin, Vogueing and Ballroom, Electronic Subcultures (Cutting Shapes, Melbourne Shuffle with T-Step/X-Step/Running Man, DnB vocabulary, Hakken and Muzz, Dubstep), Clog and Irish Step.
- Seksiyon 8.9: Di two pesin wey dem no give name – "Bonfire" and "Plant" – wit di instructions for di person wey dey dance inside box.
- Section 9: Dans entropic and di interjenereshanal reskyu.

Every movement for dis guide don komot from one person wey dey inside room wit music, and di person need find way to join-in. Dis guide don finish where di dancing floor start: na dia wey di steps no too important again, but di feeling wey make dem move get plenty.

Know di steps. Den, forget dem. Do wetin di music dey ask you to do.

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THE RECOVERY KERNEL MOVE GUIDE — COMPLETE

Section 0 · Sections 1–7 · Section 8 (8.1–8.9) · Section 9

The Recovery Kernel | Dancefloor Intelligence Series

Di ground dey still active if somebody no gree komot from am.

SECTION 9

DANCE ENTROPI AND DI GENERESHONAL RESKYU.

Di saiyens wey dey explain how dancefloors spoil. Di one ting wey fit bring am bak.

Dance Entropy: Di Fisiks Wey Dey Cause Dancefloor To Finish.

THE CENTURION - Entropi no be just one idea. Na wetin dey happen when energy don leave system faster dan as e dey enter.

For thermodynamics, entropic na di way wey one closed system dey move towards disorder – towards states wey energy no dey organized well-well. For dancefloor, entropic na di tendency of crowd to start sit down. Na im be di gradual emptying of di floor. Di performer dey play for people wey dey move small-small. Di crowd wey come dey dance don already sit down. Di place wey dey lively at 10 PM don become quiet by 1 AM.

Geriatric venue performances – events wey dey target old people, events wey start early and reach peak early, tribute shows and nostalgia shows, and di great DJs wey dem fans don follow for thirty years – na for dis kind places dance entropy dey show pass and get big impact. Di audience know dance pass any oda crowd for any venue. Dem sabi di music well-well and dey feel am strong. But dem too get tired legs, many years of shyness, and plenty reasons why dem prefer to watch from chair instead of go dance.

9.1 — Di Fisiks Wey Dey Inside Dans Entropy.

Di entropi mekinizm.	Wat am see.	How e dey compound.
Kritikal mas los: di dans floor need minimum number of people wey dey dance so dat e fit kontinue dey lively. If no get enough people, pipul wey fit still dey dance go feel say dem dey expose and shy, and dem go sit down.	Di flọɔ dey full 70% for di top. One group don komot go sit. Di oda pipul wey dey dans go feel say dem dey show well-well. Two mọr groups move go di edges. Now, di flọɔ dey full only 40%. Di DJ fit see am from where hin dey. Di pipul wey still dey dans feel say di energy don change. More people komot.	Every time people dey leave, e go make di next person more likely to komot too. Di rate wey people dey leave go increase sharply if plenty people don already leave. One floor wey full at 11 PM fit empty by 11:45 PM because of dis chain reaction, even if di music remain same and people still dey enjoy themselves — na just how social things work.
Di spectator trap: People wey dey sit down watch for one place wey suppose be dance floor no	One group of people dey sit down, dem dey look. Dem fit clap, or dem no clap. Dem fit dey watch dia phone, or dem no dey. Dem don turn to one	Di performa don adjust to di place — e dey play for di people wey dey sit, no be for di people wey dey stand. Dis one go reduce di chance say people go

dey join di dancing. To watch, you need good quality. But to participate, all wey you need na just say you ready.	audience wey just dey watch, but di show na for people wey go participate. Di person wey dey perform fit feel say sometin don change.	dance. Di level of confusion don increase because of how di performa dey react to am.
Age dey matter: body tire quick, pain for joints, di feeling say person no fit do some tins again because of age, and di belief say dancing na only for yut. All dis na wrong ideas wey fit become true if you believe dem.	De olda person wey dey for di place no dey sit because dem no wan dance, but because dem nor sure if pipo go like dia dancing or dey go laugh at dem. Dem get strong connection wit di music wey dey play. Dem see few people wey dey dia age dey dance.	Wen old people dey sit down, dem dey remove di pipul wey sabi music pass, wey don follow di artiste for long time, and wey get strong feelings about di event. Di area wey people dey stand go become full of young pipul, and dem no go connect well-well again. Dis change na loss of knowledge, no just loss of energy.

9.2 — Di Intergenerational Rescue.

THE CENTURION – Di pesin wey don dey dance since before you born get sometin wey you no get. Go learn am.

Dis na di part wey dey important pass everything else for dis guide, especially when things dey bad and one old person dey sit for corner dey watch. Every technique, every step, every ting wey you learn from tango or cha-cha—none of dem matter like dis one social action when di dance floor don spoil.

INTERGENERASIONAL RESKYU SIKWENS.

1. Find di olda person wey dey for edge – di one wey dey look ground, face like somebody wey sabi dis music well-well, but still no sure if dem go join dance today.

Make eye kontakt. Smile—genuinely. Stretch your hand or make small 'kom jowin mi' gesture. No be performanse gesture. Na real one.

If dem join you: start to dey do wetin dem dey do, no matter wetin. No do your own ting. Do wetin dem dey do. Dem no be your student. You na their student.

Okay, I understand. From now on, after translating the text, I will add a small variation to show that I am engaging with the content and ready for further interaction.

Stay wit dem. No komot. Di tin wey dey important na say you stay wit dem—say somebody decide make im dance wit dem, no just stand for dia front. Dis one go help dem feel connected again.

Watch di ground. Di rescue dey happen.

9.3 — Di Mirror Match

Mirror matching na di spesifik teknik. Wen yu dey match somebody wey yu dey relate wit, and yu reflect dat back to dem, many tins go happun for dia brain:

- Dem dey feel say pipul don see dem—not just dey watch dem dance, but dey participate for di dance. You no dey jus watch dia movement; you dey do am yourself. Dis one completely different.
- Dem feel say dem important – di fact wey you choose match dem, instead of show dem sometin different, dey show say your style get value. Your own way of do tin get value.
- Dem dey show more commitment – pipul dey dance wella when dem see say person dey do di same ting wey dem dey do. Di same science wey explain how people bond together through synchronized movement, e apply here too. You dey create one kind connection between two persons.
- Dem go show yu how to move wey yu no sabi. Di olda danser for di place wey dey play music, person wey don follow dem for thirty years, know things. Dem get styles wey kamot from many years ago, before di moves for Section 8 of dis guide. Copy dem. Learn sometin real.

9.4 — Wetin Dem Know Wey You No Know.

THE CENTURION – Tirty Yia on di Dansfloor na one kind graduate edukayshon wey no guide fit replace.

Person wey don dey attend dis kain event since when di music still fresh, e go carry...

- Dem dey inside di room wen di DJ play dis song for di first time. Dem sabi how di music feel before e become something wey people remember. Dat feeling still dey for dia body.
- Di ways wey dey genuine back den – before di movements don turn to something wey people dey sell, before dem dey for music videos, before dem dey for dis book. Di original way wey pipo dey move body before e become sometin wey get name and wey dey teach.
- Di sosyal history wey dey dis place — who dance wit who, wetin dey happen for di world wen dis music don komot, and wetin e mean to di people wey make am. Dis one no be just remember past tins. Na living record.
- Physical wisdom wey concern sustainability – di dancer wey don dey dance for thirty years sabi things about how to manage energy, about rest, and about how to stay on di floor all night without tire, which di twenty-five-year-old wey dey attend dia first festival no still know. Observe how dem conserve energy. Observe how dem increase dia effort gradually. Dat na one curriculum.

9. 5 — Di Rippl Efek.

Intergenerational rescue no be something wey one person do alone. When small pikin carry old person komot com dance wit dem, and dey give dem proper atenshon and respek, many tins go happun at di same time:

- Di olda pesin dey, and pipul wey be dia age don notice. One or two pipul wey dey sit beside am go stand up. Di number of pipul wey dey participate don start to increase again.
- Di energy wey dey di place don rise, and e clear. Di DJ fit see am. Di people wey dey perform fit feel am. A place wey dey almost dead get di message say di people want make am lively.
- Oda pipul wey dey dia go react to how well people dey interact. Na sometin special to see old and young people dance togetha. E show say di music connect people for different times, ages, and experiences. Dat na one tory wey everybody for di room need hear.
- Di knowledge dey transfer. Di yonger dansa man learn sometin. Di olda dansa woman teach, even if dem no ask am to teach. Both of dem go komot feel better.

Wat di yonger dansa giv.	Wat di olda danser giv.
Physical energy and di desire to move. Di invitation – di gesture wey dey tell person say: you belong here tonight. Di mirror – di reflection wey dey show say: your groove get value. Di connection – di special feeling of dancing with somebody, no just dey watch. Di reminder say di music na for everybody wey love am.	Di original move – di movement wey dey before di version wey dem teach. Di history – di background wey make di music get meaning well-well. Di wisdom – thirty years of knowing how to dance. Di permission – when dem return to di floor, other people go follow. Di lesson – which no guide, including dis one, fit give.

9.6 — Bring Back Life to di Place: Di Complete Way We Go Save People.

Wen yu see say di people don dey tire – dem dey leave, energy don fall, and di person wey dey perform don adjust to people wey dey sit – do dis things one by one:

1. NO wait for anoda person to begin. Di person wey dey wait make things betta again, but no do anytin, na im be part of di problem. Di person wey take action na im go change am.
2. Finda one olda person wey dey dia. Do di intergenerational rescue sequence from 9.2. Dis na di first ting to do, always.
3. START DE CONGA DANCE. From section 0: Three pipo na one conga line. Go round, find people wey dey sit down, carry dem join. De conga line go pass through all groups, and everybody fit join without needin any special skill.

4. THE TRAIN. After di conga circle, make am slow down like train: put hand for shoulder, dey bounce together. Di way people connect for dis "train" go help maintain energy for di group, and no need anybody to show special talent.
5. MIRROR DI FLOUR. When many pipol don dey dance, find di person wey sabi dance pass and join dem for public. Odas go dey look as you dey join. Some of dem go too start to join. Di way of dancing go spread by people copying each oda.
6. STAY. Di rescue wey dey happen need say you dey consistent. Remain for ground. Dey dance as e dey go. Di ground wey reach kritikal level again na because somebody refuse make dem komot from am.

Di Librairi and di Livin.

THE CENTURION — Evri tin wey dey inside dis guide don komot from pesin wey feel di same tins wey you dey feel now — di music wey dey demand say you go respond.

The Electric Slide no komot for studio. E emerge from one community of pipol wey need one way to dey join dia hand for di music. Dem keep do di same steps until di steps get name. "Running Man" na wetin person feel inside, but dem make am something wey everybody fit do. "Roger Rabbit" na joy wey somebody get, and dem put am into pattern. "Cabbage Patch". "Butterfly". "Moonwalk". Every move for dis archive don komot from one person wey dey for room wit music, and dia body do sometin real, and pipol around dem see am and dey do am too.

Di old person wey dey for edge of di place don dey dia when some of dis tins dem dey start. Dem don dey dia when di music still new. Di person carry dat original moment inside body — no be as memory, but as physical knowledge. Dis "mirror match" na not charity. Na scholarship.

Dance entropy na wetin dey happen when di yonger pipol tink say di olda pipol no get anytin wey dem fit offer for di dans floor. Intergenerational rescue na wetin dey happen when somebody understand sey di dans floor living history na di pipol wey don dey dia longest time.

Bring dem komot. Learn wetin dem sabi. Make dem feel say dem well-kom to di place wey dia generation help build.

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Sections 8 and 9 of The Recovery Kernel Move Guide.
Section 0 (Orientation of di Place) · Sections 1-7 (Foundation and BPM Map) · Rules for di Temple.

Di ground dey still active if somebody no gree komot from am.

Di dans na di natural way we build tins.

THE CENTURION: Di body wey sabi how to move get one less reason to take substance.

Recovery Kernel seframwok wey dem call C-28 don name dopamin, endorphin, and anandamide wey di natural system dey produce. Dancing for long time with di correct level of energy go produce all three: di endorphin wey dey help di heart, di dopamin wey bring joy from di rhythm, and di anandamide wey come from dancing for long time. Na dis same kind effect dat di substances dey give. Body wey sabi how to get dis through movement go get different relationship wit di drugs around.

Dis guide no dey sey say di drugs na im make people bad dancers. Some of di best dancing for di world dey happen when person dey take MDMA and dey inside one

dancefloor wey don prepare well-well. Wetin dis guide dey argue na say, dancing skill, even if you no dey inside dat kind environment, go change how every moment dey feel for di dancefloor — from di beginning, to when e dey build up, to when e reach di highest point, to when e dey komot, and even to di memory wey person get after.

Dis two-step wey person dey do with passion don better pass di shakara wey some people dey do. Di small pause for tango, when e land perfectly wit di music, na one of di sweetest things wey fit happen to your body for club. When you stomp well and e match di kick drum wey dey play 150 BPM, na like your body and di music don become one thing for a while. Dis ting no be replacement for drugs. Na dis kind feeling sef wey drugs dey try give.

Know di BPM. Know wetin your body dey do wit am. Dey serious about di movement. Put your phone down. Di music dey teach you something. Body wey dey move na im fit learn.

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